# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

The Music Pages only are stereotyped; those persons who would possess the Musical Articles, Notices, Advertisements, &c.,
can only ensure doing so by taking the work as it appears.

No. 378.—Vol. 16.
Registered for transmission abroad.

AUGUST 1, 1874.

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COUNTY ASYLUM, Shrewsbury.—WANTED a CHIEF ATTENDANT for the above Asylum. Salary to commence at \$40\$, rising in the twelve months to \$45\$, with board, lodging, washing, and uniform. One capable of conducting a small Brass Band brass Band Apply to the Medical Superintendent, at the Asylum,

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Young Man about 25 years of age as MUSIC MASTER and
WERRITENDENT'S CLERK. He must be fully capable of
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and also able to conduct the School Brass and Reed Band. He
ill also have to assist in keeping the accounts, &c., of the Institution,
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are to augmented by an engagement in the Choir (on a vacancy
carriegt, of a neighbouring Church. Application, stating age,
silling, present and past employment, with copies of testimonials,
as addressed to the Superintendent, Blue Coat School, Liverpool.

INCOLN CATHEDRAL.—An ALTO Voice is ReQUIRED for the Choir of Lincoln Cathedral. Candidates as the regular Communicants and of unexceptionable character, and that have had regular training in Cathedral music. Age not above 30. Mires, staining age, compass of voice, previous training, and references, to the Rev. the Precentor, Precentory, Lincoln.

SALISBURY CATHEDRAL.—There is a VACANCY for a LAY VICAR (BASS). Salary £93 per annum.
Applications, with testimonials as to character and musical ability, to
smalet of M. Richardson, Cathedral Organist. Age not to exceed 30.
Alleadidates not receiving an answer within one month may consider
the nucleus not selected.—The Close, Salisbury, July 23, 1874.

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## THE MUSICAL TIMES,

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1874.

THE MASSES OF FRANZ SCHUBERT.\*
By Joseph Bennett.

A FULL and accurate life of Schubert has yet to be written, and until it appears we must satisfy ourselves with the ill-digested work of Dr. Kreissle von Hellborn, according to which the master wrote six masses—the five named below, and another (No. 5, in A flat), still unpublished. The catalogue of Schubert's compositions mentions also a "Deutche Messe," written in 1827; this, however, is no more a mass, strictly speaking, than the "German Requiem" of Brahms is a Requiem, and, it follows, that we have before us, with a single exception, all that Schubert wrote for the most important solemnity of his Church. Every amateur will be glad to see these works brought within easy reach, because, thanks to the justice of Time, Schubert now occupies a position able to command attention for everything bear-ing his name. His compositions may not be—they are not—of equal merit, and some of them may add little or nothing to his fame, but they increase our knowledge of the man and his genius, even when they fail to enrich the treasures of art. Those amateurs, however, who are already familiar with Those Schubert's Masses have a special and well-defined reason for hailing their publication in the present form. With regard to the five volumes before us, it is not so much a question of a further revelation of Schubert, though that assumes importance, as of increasing the store of classical and, at the same time, popular music. The Masses differ in point of value not less than of character, but, taking them altogether, they are, as religious music, refined and noble, as music per se, healthy and strong. Every effort to spread such works broadcast among the people deserves encouragement, now that well-meaning but misdirected enthusiasm is doing its utmost to establish false canons of taste. One propaganda must be met by another; and a point is scored on the right side when good music becomes accessible to all.

In estimating the works before us, regard should be had to the time and circumstances of their production. In point of date they range from 1814, when Schubert was seventeen years old, to 1828, within five months of his death; covering, therefore, nearly all the active period of the master's too-short life. They may, of course, be presumed to reflect his artistic growth from the unformed, though precocious genius of the boy to the fully-developed, intellectual, and imaginative power of the man; and this they do to a certain extent, but in a fashion which places us, at the outset, face to face with a difficulty. When Schubert wrote his first Mass in 1814, though Beethoven's lovely No. I had been seven years published, the prevailing taste in ecclesiastical music was that which Haydn and Mozart so largely illustrated. It is unnecessary to describe the Church compositions of those masters, or to point out the extent to which they sought musical effect, independent of just expression. The genius of the writers has perpetuated the favour of works which, on the ground of fitness

for their intended purpose, have but an inadequate claim, and to know them intimately is a duty in-cumbent upon every amateur. Looking at the cumbent upon every amateur. Looking at the fashion of which the Haydn-Mozart Mass is an example, and the influence of great names upon an ambitious lad, we are entitled to look for the same style in Schubert's early works. It is a remarkable fact, however, that the Mass in F (No. 1) shows no trace at all of the Haydn-Mozart influence, which, nevertheless, largely characterises those in B flat and C, composed respectively, according to Von Hell-born, one and two years later. The first Mass, in point of fact, though full of Schubert's most fascinating individuality, seems to have been inspired by Beethoven's Mass in C, which it emulates in the mingled fervour and chasteness of its religious style, as well as in the beauty and grandeur of its effects. For this reason, and others based upon points of detail, we are entitled to ask whether Schubert's biographers have not made a mistake in numbering the works before us-whether the so-called first Mass did not really follow those in G, B flat, and C, and approach near in point of time to the one in E flat, which may emphatically be called its sister. Kreissle von emphatically be called its sister. Kreissle von Hellborn, it is true, enters confidently into particulars about the production of the first Mass, telling us that it was written for the centenary festival of the parish church of Lichtenthal, that Schubert conducted the performance in person, with Mayseder as first violin, and that, at its close Salieri embraced the composer saying, "Franz, you are my pupil, and will do me great honour." Moreover, we are told that the MS. now in the hands of Dr. Schneider, bears date 1814. Due weight should be given to such powerful evidence, but it deserves notice as illustrating the confusion and uncertainty connected with a life which nobody at the time thought would need an historiographer, that a second performance described by Ferdinand Schubert could never be recollected by the lady—Therese Grob—who is said to have taken the principal part in it. We are bound, perhaps, to accept the story of the Mass in F as told by Von Hellborn, but internal evidence points so clearly in another direction that we confess ourselves perplexed. Strange indeed was it, and altogether at variance with the rules that governed Schubert's career, for him to begin in the noble and dignified religious school of Beethoven, passing over to that of Haydn and Mozart; and ending where he com-menced. If he did this, we have before us a most eccentric freak of genius, wholly inexplicable by any theory of causation that mind can conceive.

Taking the five Masses without reference to numerical order—as should be done whenever they are subjected to comparative criticism—they arrange themselves in two groups, made up respectively of Nos. 2, 3, and 4, and Nos. 1 and 6. We must not be supposed to suggest by this division that the members of the first group show a family likeness equal in degree to that which undoubtedly exists between those of the second. The arrangement, however, is not wholly arbitrary, because, though the Mass in G (No. 2) is a better work, and more distinctive of the master, than its companions, all three are nearly allied in dimensions and in character, while they are not far from equal in their value relative to those in F and E flat. According to the authority so often named above, these Masses followed each other very closely, the "G" and "B flat" bearing date 1815, the "C" 1816. They may be accepted, therefore, as the outcome of one phase, and no more, in the composer's career; and as they were produced under like

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Masses in Vocal Score; composed by Franz Schubert. The Pianoforte Accompaniment arranged from the full score by Berthold Tours. No. 2 in F. No. 2 in G. No. 3 in B flat, No. 4 in C, No. 6 in P. flat. London: Novello, Ewer and Co.

conditions in each case, they undoubtedly reflect the influences then governing Schubert's mind. Again, curiously enough, the earliest work is the most independent, the second and third being, by comparison, no better than imitations. A good deal of nonsense has been written about the Mass in G, and in particular does poor Kreissle von Hellborn stumble over it to his extreme damage. Thus, he styles the work "the noblest of Schubert's known Masses," a statement which, in view of Nos. 1 and 6, is simply absurd. But the unfortunate Doctor goes on to demonstrate that he has very little acquaintance indeed with his subject—speaking of a "joyful 'Dona nobis,'" which, as a separate movement, does not exist, and of a "concluding Kyrie" nobody else has yet been able to discover. The truth is, that the Mass in G can only rank foremost in the second class of Schubert's important works. Written for a small orchestratwo trumpets, drums, and organ, in addition to a string quartett-and numbering altogether but 508 bars, its pretensions by no means justify Von Hellborn's enthusiasm. Both the ideas in the work and their treatment are, however, often striking and beautiful. The simplicity and devotional expression of the "Kyrie," with its lovely reprise of the first theme, the solemn character of the "Credo," with its unending orchestral counterpoint of crotchets, the beautiful "Benedictus," a canon for soprano, tenor, and bass, and impressive "Agnus Dei," are features of rare interest and attraction.

It is only when we compare the work with the confessedly noblest examples of the master, that we see its inferiority. This, however, should not blind us to the fact that, considering Schubert's age when it was written, and the influences amid which he worked, the Mass in G is a surprising effort-evidencing not only its composer's genius, but also his fine sense of the true and just in art. It is said to have been penned in five days; and this, perhaps, accounts for many slips which would not otherwise have happened, though the fact lies beyond question that Schubert was a careless workman. Even the words of his Masses, which he must have known by heart, are incorrectly transcribed, and the editor of the present edition has had to make important changes, in order to fit the Masses for use in the Catholic Church.

The Mass (No. 3) in B flat was, as already stated, composed immediately after that in G, from which, however, it differs in several important respects. Von Hellborn states that this work is heard in Vienna much more often than its companions, for the reason, perhaps, that the popular style of Haydn and Mozart is almost ostentatiously adopted. Schubert's individuality asserts itself here and there, but the influence of the older masters predominates, and, as a result, we have a good deal of showy and effective, if not very appropriate, music. Indeed, regarding the Mass as an example of the school to which it belongs, we quite agree with a thoughtful critic, who belongs, we quite agree with a thoughtful thick, who has said that "it is not unworthy to rank with the best of Haydn's and Mozart's works of the same kind." It contains many passages of a purely conventional type—mere "padding," in point of fact; but it also contains much beautiful melody, and, in the case of the "Benedictus," as fine an example of part-writing as any to be found in the range of sacred art. Schubert was always happy in setting the "Benedictus," but, in this instance, the source of his inspiration was obviously the enchanting movement which, whether by Mozart or Sussmayer, gives so much of loveliness to the "Requiem."

praise. On the other hand, the "Cum Sancto Spiritu," wherein Schubert ventures upon fugal, or rather imitative, writing, is poor in the extreme, and would, if presented as an exercise in an academy class, entail a "wigging" upon its unfortunate perpetrator. In his "Dona nobis," moreover, Schubert follows out "to the bitter end" the bad practice of setting solemn and tranquil words to light and vivacious music for the sake of an effective wind-up. Balancing merits and shortcomings the Mass in B flat must be set down as a clever and pleasing example of its particular school, while it has the further advantage of easiness, and a popular character. The work is scored for oboes, bassoons, trumpets, drums, and organ, in addition to the string quartett, and numbers 607 bars.

With the Mass (No. 4) in C before us, and, also, the date (1816) put to it by Schubert's biographer, we are more than ever disposed to give up chronology as a hopeless puzzle. How came it that in two short years our author descended from the height of the beautiful Mass in F to the comparatively low level where we now find him. For, if the No. 3 was an ostentatious copy of the Haydn-Mozart style, that before us may be called a slavish imitation, redeemed only in a slight degree by strokes of genius. Cir. cumstances attendant upon the creation of the work would, perhaps, if we knew them, give us some clue to the reason for so marked a retrogression; but, in their absence, we can only wonder at the fact. After what has been said, a good deal of this Mass may pass without further comment, inasmuch as amateurs cannot go far wrong in calling upon their knowledge of the model for an idea of the copy. They will readily suppose that the work abounds in bold and brilliant passages, that the orchestra is used in a showy manner, and that musical effect is sought without much reference to the purport of the words. Examples of all this may be found in the "Gloria," the "Credo," and the "Dona nobis;" but, on the other hand, there are not wanting passages that give us a momentary glimpse, so to speak, of the composer's genius and individuality. Those readers who know the Mass will at once recur to the "Et incarnatus," an Adagio only twenty-one bars long, yet containing beauty enough for one of greater dimensions. Other portions might be cited, but no amount of detail, with regard to such distinctiveness, as exists in the work, could alter the fact, that it is to all intents and purposes, a reflection of other thoughts and other fashions than those natural to the composer. This, however, Schubert himself would hardly have conceded, even towards the close of his life. He had some pride in his 4th Mass, and took the trouble to write a new choral "Benedictus" for it, instead of the original soprano solo, this task, indeed, being one of the latest he accomplished. The edition before us does not contain the second movement, and we think the editor has used a wise discretion in excluding it, if only because great beauty and originality of character put it out of keeping with the rest.

Schubert seems to have written the Mass in C for an orchestra without violas, those instruments not appearing in the score; provision is made, however, for two oboes (or clarionets!), trumpets, drums, and organ. The entire work numbers 549 bars; 41 bars more than the shortest of the five Masses—that in G.

we now come to the second group, going backward ives so much of loveliness to the "Requiem." The in point of time, but forward in all other respects, to Agnus Dei" may also be referred to in terms of reach the Mass (No. 1), in F, some particulars con-

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cerning which have already been given. Here we get out of a confined place into one large and open, and see our composer in all his native vigour and beauty, no longer under any influences save those of his own genius, and giving full play to his imagination and skill. Here too, for the first time, we see him with something like a full orchestra at command. In the smaller Masses he makes admirable use of limited means; but now, with larger resources, he comes before us as the veritable Schubert whom every amateur loves with special fervour as a writer for the orchestra. Accepting Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we now find Schubert dealing with oboes. clarionets, bassoons, horns, trumpets, trombones, and drums, besides the usual strings. What wonder that he felt inspired to employ these resources in the best possible manner, and after his own fashion; conscious that the opportunity had come to reveal the gifts with which Heaven had endowed him. Well did the young master set out by writing a beautiful "Kyrie," wherein dwells the spirit of pure and heartfelt devotion. Putting aside the temptation to orchestral pomp and splendour, Schubert composed music which is itself a prayer, with its plaintive, yearning melodies, and solemn, unaffected harmonies. A soprano solo gives variety and added beauty to the movement, the chorus being in one instance happily used as an accompaniment, while the orchestra lends its most tender and delicate colouring to the whole. We find too, more than one of the touches peculiar to Schubert, that give his later works so great a piquancy. The return of the first theme is beautifully managed, and a new flowing accompaniment for strings bestows a fresh charm upon its repetition. Our composer ems to have thrown himself heart and soul into the "Gloria," breaking loose especially from all restraint as to space, and writing no fewer than five movements, some of them amply developed. The opening Allegro is bold and spirited, without being characteristic in more than the use of the orchestra; and the "Gratias agimus" (Andante con moto) recalls, without being like, the "Recordare Jesu" (same time and key) of Mozart's "Requiem." An effective change of rhythm and character marks the passage, "Domine Deus, Rex Celestis," and leads to an Adagio, "Domine Deus, Agnus Dei," which is in Schubert's most characteristic and beautiful style. The "Quoniam" briefly preludes a largely developed fugue (Allegro vivace) "Cum Sancto Spiritu," the working of which is attended nearly throughout by a brisk violin accompaniment. For a lad of seventeen this scholastic exercise may be called clever, but Schubert appears much at ease when he safely reaches his pedal point, and launches out into a Coda containing some bold and striking progressions. The "Credo" is set in a single movement, Andantino, 227 bars long, and affects, throughout, a subdued character, clarionets, trumpets, and drums being silent. It is, however, one of the best numbers in the work, not only on the score of beauty but of invention, one example of which quality may be seen in a figure of accompaniment for wind instruments, so inexorable throughout as to suggest the very steadfastness of belief. We might dwell long upon every page of this "Credo," but it must suffice to indicate the striking impressiveness of the "Crucifixus" (in which alone the figure just referred to is suspended), and of the bass solo set to "Et iterum venturus est," &c. Taken as a whole, the movement deserves a place

for the voices, preluded by tremolo passages for orchestra, the crescendo of which leads up to them with splendid effect. Though the rest of this Adagio maestoso is scarcely worthy of the beginning, it is not without merit, nor unfit for its place in the Mass. The "Benedictus" (Andante con moto) will always be the favourite movement. It is written as a canon on the unison and octave for two sopranos and two tenors, the second tenor leading, followed in order by the voices above, and it has a melody which, if not original beyond common, is expressive in a high With the entry of each voice the orchestra has a different manner of accompaniment, but nothing interferes with the strict form of the movement in the vocal parts. Passing over the "Agnus Dei" we have only to remark of the "Dona nobis" that it is based upon the theme of the "Kyrie," which dictates its entire character and treatment. Thus, as the Mass began so it ends,—the same subdued and plaintive strains which lifted heavenwards the prayer for mercy, doing a like office for the aspiration after peace. Reviewing the entire work, and taking special note of its orchestration, we must once more express surprise that such evidence of ripeness should be given in a first composition of the kind. The Mass in F contains altogether 940 bars, and is, therefore, by comparison with those of the first group, a large work.

Finis coronat opus. We come now to the splendid composition, important in dimensions as in character, with which Schubert closed his labours for the Church. The circumstances attending the production of the grand Mass in E flat, like most else connected with this master's life, are still obscure, the only known reference to them being met with in a letter from one of Schubert's friends to another, dated July 1828, the last year of his life. "He (Schubert) is still here at present," wrote Herr Jenger "working zealously at a new Mass." This and no more, has come down to us concerning one of the finest examples of sacred art that genius has produced. Composed only a few months before his death, and it may have been, with some presentiment of what was approaching, the Mass embodies Schubert's ripest thoughts, and deepest feelings. We cannot hear it without a consciousness that it came from the heart as well as from the head of the master, who on no previous occasion touched so powerfully the springs of human emotion. Like its predecessor last noticed, the Mass in E flat, is written for a full orchestra; but in dimensions it far exceeds the "F major," containing no fewer than 1687 bars, of which the opening movement has 164. In this "Kyrie" the genius of Schubert is revealed to the full extent of its capacity for expressing deep and tender feeling. How beautifully the work opens for example, with soft sustained wind chords, emphasised by the marked rhythm of the basses, pizz. And then, the loveliness of the first vocal phrase, which might well give utterance to all the yearnings of the soul for pardon, how it strikes at once the key note that governs the entire Mass, and shows us all the power of art chastened and ennobled by religious emotion. But the musician, as well as the musicosentimentalist can revel in this delicious "Kyrie," and did space permit, nothing would be easier than to prove that its beauties are transcendent. The "Gloria" is quite worthy to follow the opening movement, and presents many a trait of Schubert's most charming individuality. Among these are the change on the words "Adoramus te," the treatment of the "Domine Deus" and "Miserere nobis," and espeamong the finest settings of the Creed. The cially the magnificent passage with which this part "Sanctus" opens well with fortissimo diatonic chords of the "Gloria" ends. "Cum Sancto Spiritu" is set

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as a fugue, after a much more elaborate fashion than we find in the Mass No. 1. Its character, however, apart from the contrapuntal skill shown, is affected by a large use of chromatic progressions, and the general result strikes us as more scholastic than pleasing. The "Credo" gives a foretaste of its novelty by the two-bar roll of drums which preludes the entrance of the voices. Beethoven had shown how the tympani should be used, and Schubert here almost betters his instructions, so impressive is the effect. The drum passage more than once reappears, and is an important feature in a movement full of interest. In the "Et incarnatus," our composer resorts to his much-loved canonic form, with a success rarely, if ever, surpassed. The Canon, success rarely, if ever, surpassed. The Canon, written for one soprano and two tenor voices, has a melody of extreme beauty; the parts flow with smoothness, and the accompaniment enriches without encumbering. This is undoubtedly the gem of the "Credo," though many subsequent passages call for hearty admiration, both on æsthetic and scientific grounds. The "Sanctus," peculiarly enterprising in its progressions, cannot compete with the "Et incarnatus" for charm, but the "Benedictus" for grounds. quartett and chorus, might run that lovely movement very hard for first place. Mere verbal description avails nothing to convey an idea of its character; we may, however, arouse curiosity by speaking of it in the strongest terms as a model of religious music.

The solemn "Agnus" and marvellously beautiful
"Dona nobis" are worthy of all that has gone before, and, in closing the volume in obedience to the exigencies of space, we can only express a hope that very soon this grand Mass will have the place in public esteem it fairly deserves.

A word must suffice to recognise the general accuracy and completeness of the edition before us, and to state that all the Masses have been ably adapted to the Communion Service of the English Church by the Rev. J. Troutbeck, M.A., and are pub-

lished in a separate form.

### THE ORIGIN OF THE ANGLICAN CHANT. By J. Powell Metcalfe.

A FEW months ago appeared in the Musical Times a paper on "The Musical Remains of the Ancient Church of England." It was there shown that the people's custom of response in uninflected speechstill to be traced in the services of churches in Yorkshire and Lancashire, where the ancient use has not been displaced by more modern fashioncould have had origin nowhere but in the primitive British Church. To the same source, it was shown, alone could be traced those quaint, old common measure tunes, called, apparently as soon as (if not much sooner than) they were gathered out of the people's memories, to aid in the great work of the Reformation, "the Church tunes." As it is proposed in this paper to point out the mode in which this old form was adapted for our Church service, though the unaltered form could never say more for itself than "allowed to be sung in churches," it may be as well, briefly, to recapitulate our reasons for assigning such venerable antiquity to the "Church tune."

About the same time, in France, Germany, and England, were earnest workers in the Reformation movement, busy in setting the Psalms of David in the people's verse. Clement Marôt, Court Poet to Francis the First, assisted by Beza, the Parisian Professor of Hebrew, was the author of the Frenchthymed version. The earlier of Marôt's versifica-

tions were written in the metre of the loose love ditties of the Court, with the intention that they should be sung to the same tunes, in the hope of weaning the singers to purer and higher thoughts through the strains of a favourite melody. This union of sacred and profane seeming to Calvin unbecoming, he put forth the great choralist, Goudinel, to compose tunes to other of Marôt's rhymed translations, a work-this composing of his fine tunesthat brought on Goudimel's head the fury of the Papists on Black Bartholomew's day; they murdered him, and cast his poor body into the Seine. Luther himself took charge of the tunes of the German metrical sacred music-writing some, adapting others from the Latin service, and fitting the national tunes to the use of the new movement. such clear history can be given of our own old tunes, It was in 1562 that "the whole Book of Psaims," our old version, first made its appearance. It contained. with the words, "apt notes to sing them withal." Forthwith we find these old tunes called specially Forthwith we find these old tunes called specially "The Church Tunes," a title craving passing notice. Though, singularly enough, we find it claimed for them on title pages, "allowed to be sung in churches," the claim goes no farther than "allowed." And in our Prayer Book itself, with the exception of the translations of the "Veni Creator," all metrical hymns and metrical psalms are utterly ignored. The word "Church" moreover, has cartially activities. word "Church," moreover, has certainly nothing to do with the exotic Church of Rome, for nothing at all equivalent to the "common measure" in the Latin hymn metres. The old tunes could not possibly have been used to Latin hymns: all this leading to the one conclusion, that the Church of the "Church tunes" was no other than the primal Church of England, that still lived in the memories of the people-if in no other way, at least in the venerable tunes which once had been the vehicle of a primitive metrical translation of the Psalter.

And such time-hallowed origin can alone account for the respect the "Church tunes" met with at the hands of the great composers of the day. The very year after the old version made its appearance with its "apt notes," came out these tunes, with harmonies by seven of the leading musicians of the time, one of these harmonists, let us note, being Thomas Tallis. And every few years appeared a fresh setting of these old tunes, with the addition of other tunes from known and unknown sources—yet still evermore with harmonies by the first pens of the day—all showing in what high esteem these melodies were held, for reasons that certainly their intrinsic musical worth will not always account for.

But does it not seem strange that, after all, the venerable "Church tune" should not have been formally and heartily enthroned within our Church walls; that it—the ancient chant form of the primal British Church—kept alive in the people's hearts and memories through the long centuries of the foreign spiritual occupation of our land—should after all, be only able to plead for itself, "allowed to be sung in churches,"—squeezing in, at the Church doors most probably, under shelter of its duly accredited sister the Anthem? Now, the grand foundation of our Reformed Church is an open Bible, and it would be quite contrary to her whole spiring and principle to put man's writing in the place of God's word, or to adopt a less accurate translation of the Scriptures in the place of the more accurate.

Prancis the First, assisted by Beza, the Parisian Professor of Hebrew, was the author of the French rhymed version. The earlier of Marôt's versification, was the author of the French rhymed version.

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choirs and places where they sing (wherever they sing at all) here followeth the anthem "—the anthem ng the exposition and quickening by music of the selected text, as the sermon is such exposition and quickening by the sister Art of Oratory. And so it is that, while the metrical psalm does never say for itself more than "allowed to be sung in churches," the Prayer Book's title page evermore bears witness to the will of the Church, that the Psalms shall be "sung in church," if musical ability be lacking for this singing, then at least "said" in the people's monotone.

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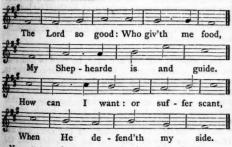
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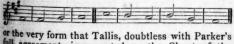
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Now, the two great names that stand forth in all Church matters musical, in those Reformation days, are those of Tallis and Archbishop Parker-Tallis, one of the first seven harmonists of the "Church tunes"-Parker, who, to wile away the weary hours of exile during the Marian persecution, set the whole of the Psalms into what he calls "the people's vulgar verse;" and to this version of Parker's, Tallis set his Eight great tunes, so that we know that these two leading minds were thus, at any rate, brought together over the subject. And dear to the hearts of these two friends—the Church musician and the Archbishop—we may be sure, was the old Church tune, not willingly would they have left it wholly outside the walls of the sanctuary. And we can well imagine the question would rise up before them, "Is there any form into which we can throw the venerable chant form of the 'Church tune,' so that, while we adhere to the closest translation of God's Word-necessarily the prose translation-we may still employ, to some extent, the ancient formula. Let us see how they returned answer to themselves.

Now, the old "Common Measure" was not as we have it now in its looser form, merely 8, 6; 8, 6, with rhyming sixes, but it was really 4, 4, 6; 4, 4, 6— the pairs of four rhyming—and the tune originally exactly corresponded in its phrasing to this division. Let us take an example—a verse from Parker's version of the 23rd Psalm, set to the "Cheshire tune" of Este's Psalter—



Now, to a 4 that we can begin with of this tune (prolonging the fourth note to two beats) let us add a 6 that we can end with, and let us consider the initial note of each line elastic. Let us take the first 4 and last 6, for example, and we get this-



full agreement, inaugurated as the Chant of the Reformed Church of England. We cannot for one moment suppose that Tallis stumbled across the 6 form by mere accident. So deeply imbued as the was with the true "Church Tune" form—witness his own tunes—he could not but have recognised the relation between the two, if presented to him by the wholly erroneous idea that there is but one source

other hand than his own. Moreover this was an entirely new form. Two other chant-forms are used in our service, the 3, 2, Athanasian Creed Chant, and the 2, 4 Litany Chant. Either of these would have made a useful psalm chant form; indeed, a strong effort, as we know, was made a few years ago to introduce the former under the title of the Free There was also the Italian recitative-chant, Chant. now called the Gregorian. Tallis probably would not have had the opportunity of becoming acquainted with Palestrina's clever arrangements of interchangeable heads and tails, now called "The tones and endings;" but enough of the floating scraps, out of which the great Italian concocted his system, must have been well known to our Tallis, to have enabled him to accept or reject what would now be called "The Gregorian System." No-knowing all these chant-forms, and probably others too, he advisedly inaugurated one more consisting of two lines of the old "church tune." And here, too, we have doubtless the origin of the Anglican double-chant. There is a silly story told, how a pupil of Hine's of Gloucester, through inattention played two single chants of the same key to two consecutive verses of the psalmshow the careless mistake was admired, and was forthwith imitated into a system. The story at once falls through before the recollection, that double chants can be produced of date long anterior to Mr. Hine and his pupil—that they can, in fact, be traced back nearly to the days of Tallis himself. The compactness of the single chant, and its consequent greater similarity to the earlier chant-forms, would doubtless recommend the shorter form to a man of Tallis's stamp of mind. But it could not have escaped his eye, and the eyes of succeeding church-musicians, that what we call the double chant lay hid, so to speak, in the Common Measure church-tune, as well as the shorter single chant.

Taking 4, 6; 4, 6 of the C. M. tune, with elastic initial bars and complete final bars to the 4's when needed, we get the double chant. Applying this to our example tune, for instance, we have-



And so the reverse operation may be performed; repeat the 4's of a double chant, and the result is 8, 6; 8, 6, taking the bar as non-elastic, and adjusting it with the final bars, where needed, we have a C. M.

And thus we see that our little chant-form is English to the very marrow. It is no "barred Gregorian," as the phrase runs; it has no more to do with Gregorians than the old Common Measure "Church-tunes" have to do with the mediæval hymntunes. The Gregorian is foreign in all its aspectsforeign in interval, foreign in feeling, founded on the foreign sense of recitative. Most true, indeed, is the constant assertion of the upholders of the Gregorian Chant, that "the People of England have to be educated to it"-as surely educated to it, as to the Latin Psalter, to whose rhythm the foreign chant seems specially cast. On the contrary, all the salient points of the national musical taste seem to be met in the Anglican Chant-first and foremost, that strong sense of melodic rhythm and precise measure. Could but the people of England divest their minds of a lurking suspicion against all chanting, arising from

from which came all chants—the same source whence came the Gregorian Chant—would they but bear in mind the hallowed sanction conveyed in the words, "And when they had sung a hymn, they went out"
—words that tell us the Saviour chanted with His disciples a Pascal psalm, on that ever-memorable night-could they but feel how commended to us, by its history, comes our little English chant—surely, most heartfelt and earnest would become the singing of the only hymnal of the Church of England, The Prose Psalter.

Little "educating" would the people find they would want, to recite in a clear bold unison the mother-tongue strains—voices not trained enough to hold the notes of a hymn-tune with the needful firmness, would find no difficulty in clearly speaking out the sacred words in the short little chant

formula.

There would be little of the present listless waiting till the choir have done chanting - to the hopeless dispersion of concentrated thought-the holy words would be stamped on the minds and memories of the singers, to be an unfailing cruise of comfort in life's wear and tear, and that truest of worship would be offered to the Almighty—the worship as of one heart and one voice.

THE re-appearance of Mr. Sims Reeves, after his severe and protracted indisposition, is an event upon which not only do we heartily congratulate him, but the many who believe with us that even the temporary absence of so true an artist from our concert-rooms is a national loss. We have no apprehension that a style so perfectly matured as that of Mr. Reeves can be in the slightest degree deteriorated even by an illness of long duration; but his singing at the recent Handel Festival, and also at his own concert, has proved to us that he returns with a voice not only unimpaired, but strengthened in tone by the cessation for a time from any active exertion. His performance at the Crystal Palace in Opera is a sign that he does not intend to remain unemployed now that his health is restored; and we sincerely hope that the public will feel convinced that nothing short of positive incapacity, from indisposition, to fulfil an engagement has ever prevented his appearing before those numerous admirers of his talent whose sympathy with his absence has not always been so obviously demonstrated as their pleasure at his presence.

MR. JOHN HULLAH'S Report of the Examination in Music of Training Schools in Great Britain for 1873 is too voluminous for insertion in our columns; but we may say that we read with much interest his remarks concerning the want of musical training exhibited by the average student; and quite agree with him that so long as pupils are sent into the Colleges with scarcely any preparation, either of voice or ear, there is but small hope of reform. He passes somewhat tenderly over the subject of the "moveable Do" theory; but his remarks are much to the purpose, and scarcely antagonistic enough, we think, to provoke hostility in the camp of the "Tonic Solfa-ists." Speaking of the difficulties inherent to combined musical instruction, he says "The business of the teacher in a Training College is not (save incidentally) to form a pleasing choir, but a body of vocal musicians, every individual member of which shall be able to teach vocal music." This is quite true; but we much doubt whether the truth is universally acted upon.

OUR petted Queens of Song do so little for real art that any exception to the rule deserves to be recorded. Madame Adelina Patti having heard during her visit to Vienna that Musical Entertainments were to be given in several of the principal cities of Europe in aid of the funds of the "Mozart Institution" at Salzburg (the birth-place of the composer), immediately proffered her services in organising and assisting at a Festival in London; and Mr. Gye, the Lessee of the Royal Italian Opera, with the principal artists of his establishment, having also lent their valuable aid in the good cause, a concert was given at Covent Garden Theatre on the 16th ult., the programme of which was entirely devoted to the compositions of Mozart. That the performance was a great success, and that a large sum was realised on the occasion may be inferred, considering the excellence of the music and the talent of the vocalists; and should the example of Madame Patti be followed by artists of equally commanding position, other Institutions which we could mention of a similar character, might be largely benefited by their exertions.

THERE can be no doubt that the "London Gregorian Choral Association" is thoroughly in earnest. The recent Festival of the Society at St. Paul's has been reported in our columns, and we have now received a pamphlet containing papers read at the Annual Meeting of the Association, held in the Hall of Sion College, London Wall, on Thursday, November 27th, 1873. Amongst these Essays that on the Construction of the Gregorian Tones, by C. Warwick Jordan, Mus. Bac., Oxon., will we imagine be the most interesting to the general public, for there is unquestionably much popular misapprehension on the subject. The pamphlet is accompanied with a paper headed "Reasons for becoming a member of the London Gregorian Choral Association," by E. H. B., and one of the reasons is that the music performed by the Society is "Congregational." As an important work given at the late Festival was an eight-part Anthem by Jacobus Händl, we presume that even at Gregorian gatherings the "Congregation" must be content occasionally to become listeners.

Our readers will, we are sure, be glad to find that at the recent banquet given by the Lord Mayor to the representatives of literature and art, so many persons of the highest eminence in music were present. It can scarcely perhaps be expected that the great civic host should know much of the subject upon which he was talking when proposing "music" as one of the toasts of the evening; and therefore we may excuse him for believing that the art is represented by the two lyrical establishments of the metropolis; but it is a matter of much regret that, with Madlle. Titiens and Madame Christine Milsson sitting at the table, he should have selected Madame Adelina Patti to receive the title of the "Queen of Song," and to respond (through her husband) for an honour which she should have shared with her gifted sisters in art. No doubt the Marquis de Caux might have smoothed the difficulty by refusing to accept so exclusive a compliment; but the Lord Mayor was himself responsible for the wording of the toast; and if he could not trust himself to put it in the right form, he should have been content to be instructed by those competent to "coach" him up for the occasion.

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THE illustrations of National Music, which have been continued during the past month, have proved perhaps somewhat too exclusive to achieve unqualified success. This was more especially observable when the programme was limited to the works of Russian and Polish composers, and also when the concert was strictly devoted to quaint and humorous works, most of the audience feeling, on the and numbrous works, index of the audience feeling, on the latter occasion, that a few bars of serious music would have been a positive relief. The experiment, however, has been an exceedingly interesting one; and although it may not be repeated, praise must be given for the originality of the idea. The concerts have been invariably well attended.

#### ROYAL ITALIAN OPERA.

THE production of Verdi's feeble Opera, "Luisa Miller," with Madame Patti as the heroine, is the solitary event worth recording since our last notice. We need scarcely ssy how the part was sung by a vocalist so thoroughly accomplished, and can only express our regret that such brilliant powers should be exercised upon music which can merely be galvanised into a temporary vitality whilst singers so gifted as Madame Patti and audiences so insen-sible to the charm of real art as those who form the main sible to the charm of real art as those who form the main support of our lyrical establishments can be found united in the desire to maintain it. The "Mozart Festival"—a concert chiefly consisting of scraps from the composer's Operas—realised a good sum for the Educational Institution at Salzburg, in aid of which it was given; and Madame Patti and the many other artists who contributed their services on the occasion, deserve the warmest commendafrom The season terminated on the 18th ult. with a per-formance of Meyerbeer's Opera, "L'Etoile du Nord."

### HER MAJESTY'S OPERA.

MADAME CHRISTINE NILSSON has created a very decided success in the character of Leonora, in "Il Trovatore," both her singing and acting having the very highest order of merit; and she has also added another character to those already associated with her name by her excellent assumption of the part of Valentina, in "Les Huguenots" on the occasion of her benefit. Madlle. Titiens deserve very praise for selecting the character of Leonora, in Beethoven's "Fidelio," for her benefit night; and we have much pleasure in recording that the house was filled to overflowing. At the end of the performance, being called on the stage, Madlle. Titiens received a perfect ovation, and in addition to the usual floral offerings, many gifts of the most costly description were handed to her. The last the most costly description were handed to her. The last night of the season was Saturday the 18th ult., but an extra night, for the benefit of Mr. Mapleson, was given on the following Monday, when "Don Giovanni" was performed. Madlle. Titens as Donna Anna, and Madame Nilsson as Donna Elvira were of course everything that could be desired; but Madlle. Singelli was scarcely the ideal Zerlina, and Herr Behrens was a somewhat heavy Leporello. Signor De Reschi, too, although singing much of the music extremely well, lacked the vitality inseparable from Mozart's Don Giovanni; but Signor Gillandi's Don Ottavio and Mr. Perkins's Commendatore were thoroughly Ottavio and Mr. Perkins's Commendatore were thoroughly satisfactory performances.

#### PHILHARMONIC SOCIETY.

An interesting feature in the programme of the seventh concert, on the 29th June, was Brahms's Serenade in A, "for small orchestra," a remarkable peculiarity in the score being the absence of violins. Whether this may be regarded as a little bit of affectation on the part of the composer it is impossible to say; but certain it is, that in many parties of the work the composer to say; many portions of the work the somewhat sombre tone of the stringed instruments employed seems to detract from the general effect of the composition. The Scherzo and Trio (forming the second movement) pleased so much as to be encored; but the third movement, in A minor, in our

the want of that continuity of idea which arrests the attention, and compels the mind of the listener rather to follow the composer in his development of one theme than to be constantly startled by the appearance of new ones.
The last movement, which is decidedly pastoral in character, contains many excellent points, the second subject, especially, being exceedingly happy, and the instrumentation throughout showing that the composer has deeply studied orchestral effect. The work was listened to with profound attention, and elicited enthusiastic applause. Arthur Sullivan's MS. Overture to "Marmion"—remodelled and much improved since its first performance at this Society—was well received, and, although not one of his best works, will, no doubt, be occasionally heard at these concerts, as it was originally written for the Society. The rendering of Mendelssohn's Concerto in G minor, by Madame Essipoff, could scarcely be surpassed for delicacy of touch, decision of phrasing, and perfection of execution; and if occasionally we missed that tenderness so essential to the music of this composer, associations, which seem dismissed by the majority of the audience as belonging to a past school of executive art. The eighth, and final concert of the season, on the 13th ult., contained a programme of well-worn works, con-cluding, as usual, with Weber's "Jubilee Overture." Beethoven's Concerto in G scarcely received full justice from M. Saint-Säens, who made but a small impression upon the audience; and Stradella's rather tiresome Can-tata, "Il Nerone," although sung by Mr. Santley, and scored for the occasion by Sir Michael Costa, was rather tamely received. Mr. W. G. Cusins conducted both the concerts under notice with his usual ability, and received, as he deserved, the warmest applause.

#### ROYAL ACADEMY OF MUSIC.

THE annual public concert of this Institution was given at the Hanover Square Rooms on Saturday, the 25th ult., under the able conductorship of Mr. Walter Macfarren. As an exhibition of the progress of the pupils in this national establishment, both in the executive and creative departments of the art, the performance was perhaps the most thoroughly satisfactory of that at any previous Academy concert; and the interest evinced upon the occasion was sufficiently proved by the fact of the room being so densely packed that many persons were compelled to stand. Amongst the most remarkable compositions of the students, Amongst the most remarkable compositions of the students, special commendation must be given to the selection from a Motett by Oliveria Prescott—in which Mr. Walter Fitton played the organ part, and Miss Jessie Jones sang the soprano solo—and an Andante from a Symphony in B minor, by Florence Marshall, both of which evidence the possession not only of musical feeling and knowledge of effect, but of an originality of thought which may, if carefully directed, place their composers at the head of the small list of ladies who have created a name in this imporsmall list of ladies who have created a name in this impor-tant branch of the art. Mr. A. H. Jackson's Overture, "Dans les bois," is also a highly creditable work, and Mr. Corder's sacred song, "Who shall ascend," (well sung by Miss Marian Williams) has considerable merit. The pianoforte playing was, as usual a conspicuous feature in the selection, the average talent represented being of a very high class. Miss McCarty in Mendelssohn's Rondo in B minor, Mr. Eaton Faning, in the Rondo from Sir Julius Benedict's Concerto in E flat, Miss Martin in the first move-ments of Beethoven's "Emperor" Concerto, Miss Troup in the last two movements of Mendelssohn's Concerto in.

D minor, Miss Whitaker in the first movement of Sir
Sterndale Bennett's Concerto in F minor, and Miss Ludovici in the Pianoforte part of Hummel's Septet in D minor (first movement), fully sustained the reputation of the Institution, and reflected the utmost credit both upon themselves and their teachers; and we must also mention the intelligent—if somewhat affected—performance of two of Chopin's pieces by Mr. Boutenof. The rendering of Sainton's Violin Concertoin A, by Madlle. Gabrielle Vaillant opinion, contains the best writing in the Serenade, and, sainton's Violin Concertoin A, by Madlle Gabrielle Vaillant indeed, is full—almost to overflowing—of the most elicited, as it deserved, a storm of applause; and Mr. charmingly melodious phrases, the only objection being Palmer's performance of the last movement of Spohr's

Concerto was so remarkable as to make us wonder that so excellent a violinist should be still a student. Master Speer was the only organist exhibited, but his playing of Mendelssohn's Sonata in D, No. 5, showed that the instru-ment is carefully cultivated in the Academy. Miss Nessie Goode in "Voi che sapete," Miss Beasley in Mr. G. A. Macfarren's expressive song, "When I remember," Miss Mary Davies and Miss Marie Duval in Mendelssohn's Mary Davies and Miss Marie Duvai in Mendelssonn's Duet, with chorus, "I waited for the Lord," and Mr. Wadmore in Handel's "Honour and arms," won the good opinion of all competent judges, by their careful singing. After a few words from the Principal, Sir Sterndale Bennett, in which he warmly thanked the Professors for having, by their unwearied exertions, brought the Academy to its present high state of efficiency, the prizes were distributed by Madame Sainton-Dolby. The awards were as follows-

FEMALE DEPARTMENT-Silver Medals: Misses Llewellyn FEMALE DEPARTMENT—Silver Medals: Misses Liewellyn Bagnall (Singing), Emma Beasley (Singing), Betat Francis (Singing), Eliza J. Hopkins (Pianoforte), Annie J. Martin, (Pianoforte), Isabella McCarty (pianoforte). Bronze Medals: Misses Edith Brand, Mary E. Boole, Margaret Bucknall, Clara Buley, Janie Burrough, Clara Daniel, Mary Davies, Julia De Nolte, Ellen Edridge, Ellen Hancock, Helen Pambilor Gebriell Weillest Beales Misses Cetheria Beal philon, Gabrielle Vaillant. Books: Misses Catherine Beaumont, Alice Borton, Grace Bolton, Fanny Boxell, Mary E. Butterworth, Julia Chute, Alice Chapman, Maria Combs, Annie Doorly, Marie Duval, Emily M. Edger, Lita Farrar, Marion Green, Constance Harper, Catherine Kaupp, Alice Newall, Anna Maria Osborne, Harriet Robeson, Elizabeth L. Rothwell, Mary E. Webb, Marian Williams, Mary Jane Williams, Jane Whitaker. Letters of Commendation: Miss Clara Cooper, Lucy Ellem, Mary Jane Franklin, Julia Kirk, Clara E. Lilwall, Kate Lyons, Aurelia Oertling, Maria Pascoe Pearce, Anna M. Roby, Julia Searle, Maria Tate. Sterndale Repnet Prize (Purse containing Ten Guipease). Sterndale Bennett Prize (Purse, containing Ten Guineas): Miss Alice Mary Curtis. Parepa-Rosa Scholarship (Two Years' Free Education in the Institution), awarded to Miss Anne Elizabeth Bolingbroke. Parepa-Rosa Gold Medal: Miss Nessie Goode. Westmorland Scholarship (Ten Pounds towards the cost of a Year's Instruction): Miss Emma L. Beasley (re-elected in December last).

Emma L. Beasley (re-elected in December last).

MALE DEPARTMENT.—Silver Medal: Mr. George Palmer (Violin). Bronze Medals: Messrs. William W. Bampfylde, Eugene W. Boutenof, Joseph A. Breeden, Arthur H. Jackson, Charlton Speer, Dudley Thomas. A Prize Violin Bow (kindly given to the Institution by Mr. James Tubbs, of Wardour Street): Mr. Ladislas Szczepanowski. Books: Messrs. Haydon Aldersey, Arthur Jackson, Alexander G. Jopp, Henry W. Little, Thomas Silver. Sterndale Bennett Scholarship (Two Years' Free Education in the Institution), awarded to Master Charlton Speer. Potter Exhibition awarded to Master Charlton Speer. Potter Exhibition (Twelve Pounds towards the cost of a Years' Instruction), awarded to Mr Walter Fitton. The Examiners were, Composition and Harmony—The Principal (Sir Sterndale Bennettl, Mr. H. C. Lunn, and Dr. C. Steggall. Pianoforte
—Mr. W. G. Cusins, Mr. W. Dorrell, Mr H. R. Eyers, Mr.
F. B. Jewson, Mr. Walter Macfarren, Mr. Arthur O'Leary,
and Mr. Westlake. Singing—Mr. F. R. Cox, Signor
Ettore Fiori, Signor Garcia, Signor Gilardoni, and Signor A. Randegger. Orchestral Instruments-Mr. F. R. Folkes, Mr. H. Weist Hill, Mr. Walter Pettit, M. Sainton, and Mr. Watson. Organ-Sir John Goss and Mr. G. A. Macfarren.

On the 23rd ult., the organ in the St. George's Wesleyan Chapel, St. George's-in-the-East, was re-opened, after being rebuilt and considerably enlarged. Organ performances were given by Mr. J. Grout of All Saints', Poplar, Mr J. Young, of St. Ann's, Limehouse, and Mr. J. S. Nimkey, the chapel organist. Amongst the music performed, may be mentioned, as particularly worthy of praise, Wely's Offertoire in G, by Mr. Grout; Mendelssohn's 4th Organ Sonata, by Mr. Young; and Beethoven's "Hallelujah to the Father," by Mr. Nimkey. The choir assisted with

Albani, Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, Mr. Bentham, Mr. Edward Lloyd, Mr. Santley, and Herr Conrad Behrens, the new German bass. The Festival will commence in the Philharmonic Hall on Tuesday, the 29th September, with a performance of Mendelssohn's "St. Paul"—a work which Liverpool had the honour of first introducing to this country. miscellaneous concert will take place the same evening at which Mr. G. A. Macfarren's new Overture, specially composed for the Festival, Mendelssohn's Italian Symphony, and the Overture to Wagner's "Tannhäuser," will be played. The first and second parts of Haydn's "Creation;" selections from Handel's "Messiah," "Israel in Egypt," &c.; Gounod's new Mass, "Angeli Custodes," and Cantata, "Joan of Arc;" Beethoven's Choral Symphony, No. of and the Overture to Resistive. Choral Symphony, No. 9, and the Overture to Rossin's "William Tell," will be performed as the chief features of morning and evening concerts on Wednesday the 30th. M. Gounod will direct the Mass and Cantata, 30th. M. Gounod will direct the Mass and Cantata, and Mrs. Weldon will assist at the performance of the and Mrs. Weldon will assist at the periorinance of the latter. On Thursday morning, October 1, Mr. Arthur Sullivan's Oratorio, "The Light of the World," will be given for the first time in Liverpool, the composer conducting the performance. The programme of the evening concert on that day will comprise Mozart's Jupiter Symconcert on that day will comprise Mozart's Jupiter Symphony, a pianoforte Concerto by Chopin, and Mr. J. F. Barnett's "Suite de Pieces" for orchestra, entitled "The Lay of the Last Minstrel," which has been specially composed for the Festival. Mr. Barnett will direct the execution of his work. The date of the production of Sir Julius Benedict's promised Symphony has not been decided upon. The choir, which will be freely selected, according to all accounts, will be the finest ever heard in Liverpool, and the orchestra will consist of one hundred executants. and the orchestra will consist of one hundred executants, one-half of whom are metropolitan, and the other

MR. ALFRED GILBERT, on his retirement from the office of organist at St. Mark's Church, Hamilton Terrace, has been presented by the members of the Choir with an elegant time piece, bearing a suitable inscription, as an acknowledgment of his services in connection with the music of the Church for the space of thirteen years.

MR. WILLIAM HENRY MONK, on the resignation of Mr. John Hullah, has been appointed Professor of Vocal Music in King's College, London, an institution in which he has long and most ably fulfilled the duties of Organist and Director of the Choir.

The result of the Society of Arts' Examination in Music, just issued, shows that 102 persons have received cer-tificates from the examiner, Mr. J. Hullah. Mr. Curwen informs us that 62 of these, including the first prizeman, are Tonic Sol-faists.

MR. JOHN THOMAS gave a "Grand Harp Concert" at the Hanover Square Rooms, on the 27th June, before a large audience. The performance of the bénéficiare was of course the principal event of the morning; and we may say that, in two pieces by Parish Alvars, in one of his own "Illustrations of the Seasons," and also in his Duet in E flat minor (in which he was ably assisted by Madlle. Esmeralda Cervantes, a wonderfully clever girl, only thirteen years of age), he was eminently successful, and elicited the most enthusiastic applause. There was also thirteen years of age, ne was enfinently successing and ellicited the most enthusiastic applause. There was also a band of harps; and the vocalists—Miss Edith Wynne, Madlle. Enriquez, Signor Gardoni, and Mr Santley—contributed several vocal pieces to a highly attractive concert.

A SUCCESSFUL concert was given at the Store Street Rooms (in aid of the Organ Fund of Christ Church, Bloomsbury), by Mr. H. Walmsley Little, the Organist, on Monday, June 22nd. Miss Emma Beasley, Miss Gertrude Bradwyn, Mr. W. A. Howells, and the Church Choir, were the vocalists: and the instrumentalists were Madle. Vaillant (violin), Miss Augusta Aptommas (harp), and Mr. H. Walmsley Little (pianoforte), Mr. A. Jarratt acting as accompanist. Miss Emma Beasley and Miss Bradanthems, &c.

THE vocalists already engaged at the forthcoming Liverpool Festival are Madame Adelina Patti, Mdlle.

Miss China Beauty and Miss American Archive encored in their songs, as was also Miss Aptommas in her harp solo; Madlle. Vaillant played with much effect Ernst's "Elegie," and joined Mr. H. WalmsSims

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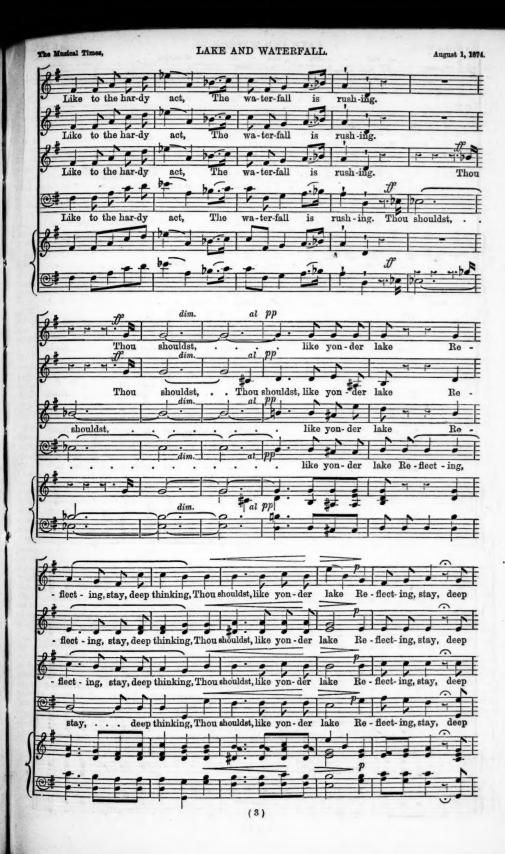
PART SONG.

Words from "All the Year Round,"

E. H. THORNE.









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Hall, on th of the mus by an excel there was reat tenor ing was the tion, it wa mfficiently panied by Talismano Er Little in Dussek's Sonata for violin and pianoforte; Mr. W. A. Howells was highly successful in his dering of Blumenthal's "Message." There was a me audience.

A voung Spanish harpist, Senorita Esmeralda Certhe 13th ult., when she displayed a power remarkable for a girl of only thirteen years of age. In two solos, a philiant duet, for harp and violin, from "Masaniello" (with Madlle Castellan); and also in John Thomas's duet two harps, in E flat minor (in which she was assisted by the composer), her performance was characterised by estreme delicacy of phrasing and highly-finished execu-tion, and she was most warmly and deservedly applauded. Several instrumental and vocal artists lent their assistance, and the concert was a decided success.

THE members of the Choir of St. Mary, West Brompton, went for their annual excursion on Monday, the 13th ult., to Cookham, on the Thames, and permission having been kindly given by His Grace the Duke of Westminster, his grounds at Cliveden were thrown open to them. At the dimer, which took place at the inn at Cookham, the gentlemen of the Choir took the opportunity of presenting ir. Horace Buttery, organist and director of the choir, with a handsome and massive gold lapis signet-ring, with suitable inscription. Mr. Radchiffe, secretary of the Choir, in presenting it, spoke in highly complimentary terms of the Buttery who replied in a few but west appreciate Mr. Buttery, who replied in a few, but most appropriate words. At the close of the day a full choral service was performed by the Choir, in Cookham Church (by kind consent of the Vicar of Cookham); and it should be mentioned that the service was almost entirely sung from memory; the Rev. G. Moor. curate of St. Mary's, officiating, and Mr. Buttery presiding at the organ.

THE Concerts of the Welsh Choral Union, under the direction of Mr. John Thomas, the last of which was given on the 20th ult., have thoroughly sustained the reputation which the Society has gained during the comparatively short time it has been established. The singing of the Choir shows a steady improvement; and there can be little doubt that it has done much towards winning the sympathies of London audiences for those genuine specimens of Welsh melodies which it is the natural desire of the natives of the Principality to preserve. We cordially wish the Association all the success it has so studiously and conscientiously endeavoured to acquire.

Mr. HENRY LESLIE gave the last concert of the present season on the 25th June, the programme, although pre-senting no novelty, being excellently selected to display the capabilities of the choir. Miss Edith Wynne elicited much applause by her artistic rendering of the solo part in Mendelssohn's "Hear my prayer," and Miss Bolingbroke, who has been elected to the Parepa-Rosa Scholarship at the Royal Academy of Music, sang with much taste and expression, and was warmly received. Mr. J. G. Callcott was the accompanist, and Mr. John C. Ward organist.

A RECORD of the decease of Herr Paul Mendelssohn Bartholdy, which occurred recently at Berlin, should have lace in a musical journal, not only because he was a brother of Felix Mendelssohn, but because it is to him we owe the publication of the composer's letters. Herr Paul was himself a performer on the violoncello, and we believe that ore than one of his brother's pieces was written for

Mr. Sims Reeves's Benefit Concert at the Royal Albert Hall, on the 29th June, was one of the most brilliant events of the musical season Apart from the attraction offered by an excellent programme interpreted by first-rate artists, there was the pleasure of welcoming the return of our reat tenor after his long indisposition; and so overwhelmng was the enthusiasm of the audience on his appearance, that, accustomed as he is to an exceptionally cordial recepthat, accustomed as he is to an exceptionally cordial levely ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion, it was some time before he could recover himself ion. The could recover himself is the could recover himself ion in the bright recover himself ion

was written expressly for him), and "Tom Bowling" (a song he has now made so thoroughly his own, that nobody else dare attempt it), he created even more than his usual effect; and in the duet with Madame Nilsson, "Ah Morir," from "Ernani," both vocalists sang so finely that they were compelled to yield to the unanimous demand for its repetition. Besides Madame Nilsson, several eminent artists contributed vocal pieces; and instrumental solos were given by Madame Norman-Néruda (violin) and Mr. W. Coenen (pianoforte), Dr. Stainer presiding at the organ. An interesting item in the programme was the excellent singing of some part-music by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby. The Hall was densely crowded in every part.

THE July Concert of the St. George's Glee Union was given on the 3rd ult., when the programme included, "In these delightful pleasant groves," "The Echo," "Sweet and low," "O my love's like a red, red rose," and "In a wood" (the latter being exceptionally well rendered); and, for male voices, "Bright sword," and "Strike the lyre." Miss Bessie Stroud sang most effectively Cowen's new song, "It was a dream;" Miss Clara Buley gave O'Leary's "Listening" very tastefully; and Mr. Williams and Mr. Thurley Beale contributed songs with marked success.

Miss Denison played "Wayside Sketch" (O'Leary), and a Rondo by Sir S. Bennett with much brilliancy, and also joined Miss Buley in a duet, for two pianos, by G. A. Osborne.

THE second trial of new compositions by the recently formed "Musical Artists' Society "took place on Wednesday evening, the 22nd ult., at the Fine Arts Gallery, Conduit Street. Amongst the works performed may be contain street. Amongs the works periodical may be especially mentioned a very clever Sonata in F minor, for pianoforte alone, played by the composer, Mr. H. C. Banister; an excellently written Trio in C minor, by Mr. J. F. Barnett, for pianoforte, violin, and violoncello, finely rendered by Miss Emma Barnett, Mr. Palmer, and Herr Lidel, and an effective and musician-like Duet for the pianoforte, by Mr. C. E. Stephens, the merits of which were fully revealed by Miss Ellen Day and the composer, both of whom were called forward at the conclusion of the performance. Three Hungarian Dances by Brahms were also well played, as pianoforte Duets, by Miss Clara Daniel and Miss Turner-Burnett, and several vocal piecesespecially two by Oliveria Prescott-elicited the warmest applause.

MRS. SCOTT SIDDONS'S Matinée, at the Hanover Square MRS. SCOTT SIDDONS'S Matinee, at the Hanover Square Rooms on the 29th June, introduced Master Harry Walker, the young pianist, of whom we have frequently made favourable mention, for the first time since his return from America. The careful training this boy was receiving at the Royal Academy of Music has been sadly checked by his being pushed forward as a travelling "infant prodigy;" and assuredly the change of name from Walker to "Seraphael" will not raise him in the Walker to "Seraphael" will not raise him in the estimation of those who have helped him to his position in the world of art. Much of the music he is now performing is by no means suitable either for his age or his capacity; but the applause with which he was greeted proved that the majority of the audience did not agree with us. We still hope that Master Walker may be induced to drop the affected sobriquet he has assumed, and work more in the study than the concert-room.

WE record with much regret the death of Mr. William John Fielding, at the age of 48. Mr. Fielding was well known as an excellent alto singer, and was for many years one of the Vicars Choral of St. Paul's.

AT the recent Church Choral Society's examination, At the recent Church Choral Society's examination, the following gentlemen duly satisfied the examiners:—Senior Choral Fellows: J. A. Alloway, Ch.F., Draper's College, Tottenham; W. J. Jennings, Ch.F., B.A., Queen's College, Cambridge; H. J. Stark (by competition) New College, Oxford; D. Thackeray, Mus.B., Oxon., Mus.D., Trinity College, Dublin. Choral Fellows: J. T. Field, St. Germain's Blackheath. Ernest C. Winchester Hali Cantab.; H. G. Bonavia Hunt, S.C.F. (Warden); W. H. Sangster, Mus.B., Oxon.; and J. Gordon Saunders, S.C.F., Mus. B., Oxon.

WE are informed that Mr. H. G. Trembath, Mus. Bac., Oxon, Truro, has been awarded the 5-guinea prize offered by the College of Organists for the best Evening Service (Cantate and Deus), with obbligato organ.

THE Vicar and several members of the congregation at Christ Church, Hampstead, have presented their organist, Miss Cooper (daughter of Mr. J. T. Cooper), with a handsome and valuable diamond ring, in recognition of their appreciation of her musical ability and assiduity in the fulfilment of her church duties. This is the second present Miss Cooper has received from the congregation.

A VERY excellent musical performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 17th ult., the Rev. T. J. Rowsell, M.A., in the chair. An interesting feature in the programme was a selection from Mr. G. A. Macfarren's Oratorio "St. John the Baptist," which was so well rendered as to call forth unqualified praise from the composer himself, who also expressed his satisfaction at the zeal and energy displayed by the Society's Conductor, Mr. Edwin Barnes.

The West London and Kilburn Musical Society gave a concert on Monday evening, the 6th ult., before a large audience. The programme included the first and second parts of the "Creation," the solos being allotted to Miss Georgina Maudsley, Mr. Greenhill, and Mr. Kilbey. Miss Maudsley received the warmest applause for her rendering of "With verdure clad," and "On mighty pens;" Mr. Greenhill was encored in the air, "In native worth," and Mr. Kilbey was also highly successful. The choir sang steadily, and was well supported by the band. Mr. W. Beavan was, as usual, the conductor. A miscellaneous selection followed, in which Miss Warwick (who received an encore for both her songs), Mr. Greenhill, Mr. Norton, Miss Taylor, and others contributed several vocal pieces. Messrs. John and William Beavan accompanied.

### REVIEWS.

Novello, Ewer and Co.

Israel, in Adversity and in Deliverance. A Sacred Cantata, in Two Parts. Composed by C. G. Verrinder, Mus.

THAT the great works in art are not—we might almost say professedly—mere imitations of those which have preceded them may be stated as a generally admitted truth; and yet constantly are we called upon to criticise Symphonies, Cantatas, Oratorios and other compositions of the highest school of writing, every thought in which is clearly traceable to the models bequeathed to us by those who have thrown the individuality of their genius into their work, and thus dared to lead, instead of being content to follow. True it is that, were the creations of skilled and accredited artists, who are satisfied to work by line and rule, completely ignored, and only those of original thinkers accepted, our repertory of works would become somewhat limited, but would the progress of real art be impeded? Certainly excellence, rather than novelty, would then be the attraction offered at our public performances; but we cannot be made to see that this would be a disadvantage: recent revivals of musical masterpieces have sufficiently proved to us that, whilst we have spent our time in endeavouring to discover isolated beauties in many modern compositions, perfect gems have for years been allowed to remain uncared for; and it is an indisputable fact that numerous works by the greatest composers are still known but to the few who—although the art itself, in its highest sense, is comparatively young—are, strangely enough, termed musical "antiquarians." We wish it to be distinctly understood that we have not been led to make these remarks solely from a perusal of Dr. Verrinder's Cantata: it is unquestionably the composition of a trained and well-

qualified musician, and the writing throughout proves that it is also the production of one well versed in what may be termed "the history of his art;" but it is the type class; and if such types are worth multiplying, then do say that Dr. Verrinder has as much right to be heard many others who have worked as truthfully and as zealous according to the patterns which they have a right to a spect. The Overture, beginning with a stately Andant, in D minor, and followed by an Allegro, in the tonic major, would do well as a "Study after the manner of Handel," but, as an abstract composition, it has little value. The opening Chorus is the best in the work, the wailing effect of the commencing phrases, in B minor, being well-con-trasted with the long holding notes with which it conclude. We like also the Tenor Solo, which, although it does not strike the ear as original, is tuneful and sympathetic with the words. The Semi-chorus, "Wash you, make you clean," contains many good points, but is wearisome from its length, and the monotonous triplet accompaniment The short contralto solo, which follows a Tenor recitative, reminds us of Mendelssohn, without our being able to assert that the notes are the same that occur in any composition of his with which we are acquainted. All we can say is that Dr. Verrinder had this composer in his mind when he wrote it. Some really good effects occur in the Chorus of Prophets and People, the subject of which has been previously heard as a solo for the Soprano, and the Semi-chorus which concludes the first Part is skilfully harmonised, and well-written for the voices. An Instru mental Prelude commences the second Part, the character of which is in good keeping with the subject which it illustrates, although it seems to want the orchestra for the full realisation of the composer's intention. Two soprame solos now occur, in the same key, but sufficiently varied in character, the second-in 9-8 rhythm, and with a harp accompaniment—well-expressing the words, and perhaps being one of the most tuneful songs in the Cantata. We like the Chorus for two Choirs, "Sing unto the Lord," better than the inevitable Fugue which follows, although of course the first is merely introductory. The subject of the Fugue is one that will "work" rather than one that will "please;" and the workmanship is, in consequence, the principal feature in the composition. As an exercise, however, it deserves much praise, for it shows throughout that the composer has studied in a good school, and knows how to make the best use of his materials. There is much boldness in many of the fugal points, and the voice parts are written most effectively. The final movement again introduces the double choir, reminding us-we presu intentionally-of the theme of the Prelude to the second Part. This forms a fitting termination to the Cantata, which, as we have already said, shows much scholastic learning and an intimate acquaintance with the best works of the best masters.

Break forth into joy. Composed by T. Ridley Prentice.

HERE is a composition of great spirit with sufficient variety. It opens with a Solo for tenor or soprano, which well befits the jubilant nature of the subject. The comes a Quartett, "The Lord hath comforted," in which the voice parts flow harmoniously and rhythmically; it effect is most agreeable Lastly, there is a Chorus, "The Lord hath made bare," wherein the exultant character is resumed that marked the opening of the piece, which is capitally sustained. We cannot reconcise with rule, and we do not wish that rule should be widered to admit of piece-making on the subject, the curious progression from the chord of ?, where the 9th rises a 3rd to the root of the next chord, that occurs on page 155 score 1, bars 2 and 3, and score 3, bars 2 and 3, and elsewhere. Another indiscretion is the anticipation of D sharp over C bass in approaching a half-close on B, page 157, score 2, bar 2, and page 159, score 1, bar 3 All freshness is taken from the modulation into E misor by the foretaste of its leading-note, and we suggest—it is always easier to suggest than to originate—the substitution of E in the prior harmony, and the reservation of D sharp till the chord of B in both places. The

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The by Lo meral effect of a piece depends not on single notes, however, and there is stuff in this composition that will command a welcome wherever the anthem is heard.

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Te Deum laudamus. Set to Music in the key of D by W. G. Willmore.

This is one more to the countless number of musical mpositions for the Church, that betoken more feeling compositions for the children, that between more feeling than ideas, and more of both than of knowledge. It shows that the writer has heard the elder ecclesiastical music, and is in the habit of hearing and perhaps playing the secular as well as sacred works of latest musicians; but it shows also that he cannot discriminate styles, and he consequently produces an incongruous confusion of ancient and modern, diatonic and chromatic. He tires us with repeated starts and closes in the key of D; now, this is a common practice of the old worthies, but it is not tiresome with them, because the simplicity of their plan leads us to look for nothing other than a perfect cadence at the end of every sentence, and the paramount prevalence of one tonic; whereas, in the piece under notice, their conciseness of phrasing is by no means universal, and the occasional modulations into remote, if not extraneous keys, prompts one to look for greater relief in the structure of the whole. The sensitive character of the leading note was not discovered until within little more than a century, and com-posers were wont to make this note descend to the 5th of the tonic chord. Modern ears are differently educated, and we long for the upward progression of the most delicate, but most imperious note in the scale; we bear the old practice, because it is in keeping with other peculiarities of the ancient style; but we are shocked by its misapplication in modern writing, where it contradicts peculiarities of modern practice. We forbear to name the technical irregularities that disfigure this Te Deum, but they are numerous enough to assure us that the composer has no vocation for that class of music, which should be the highest test of artistry. The accessories to worship are not trifling: and the power to pick out upon the key-board more or less faithful recollections is not a sufficient qualification to entitle a musical writer to tread on such most sacred ground.

The 24th Psalm, "The earth is the Lord's." Composed by Louis Spohr. Adapted to the English version from the original German MSS. by W. T. Freemantle, and revised by Dr. S. S. Wesley.

It is as though one of the great and gone came back into life, when we receive a new work from a master's hand fifteen years after himself has passed out of the world of action, and we welcome this entirely unknown work by Spohr with all the reverence due to the hero of his many successes, and rejoice to find that even death did not exhaust the riches of his genius. To what extent Dr. Wesley's revision makes him responsible for the purity of the publication, there is no means of guessing; but his avowed partiality for the author must have rendered the task congenial to him, and we read his name as a guarantee that the music has not been tampered with in changing its original for its English garb. Mr. Freemantle, the organist of St. Andrew's, Sharrow, Sheffield, has done his task so dexterously that he has preserved every word of the Bible version of the Psalm, with the exception of verse 6, which of course must have been omitted by the composer. This will make the publication far more acceptable than it could else have been for ecclesiastical and even for private use; since, with a natural inclination to the familiar, everybody would rather sing or hear the words he knows, than have their sense represented by any others. It is an unlucky consequence of this literary fidelity, however, that the words "gates" and "doors" are each set to two crotchets, which require detachment in are each set to two crotchets, which require detachment in performance, and which must have been written by Spohr to dissyllables. It is remarkable, how well, otherwise, the words and the notes agree. The universal popularity of the Messiah Chorus to the last four verses of the present text, "Lift up your heads," unhappily must interfere with the effect of their treatment by the later musician; but this inevitable obstacle is in some sort counterbalanced by the fact, that the portion of Spohr's work set to these words smaller magnitude we see no reason why ne should not be successful.

Hunting Song. (Hie away! Hie away!) Four-part Song. Words by Sir W. Scott. Music by G. Newcombe.

The composer of this Part-song is resolved that his accompanist, as well as his choir, shall have something to do, for he not only gives us twenty bars of symphony before the voices commence, but the instrument has also

is by far the most spirited part of the whole, and as unlike to Handel as any music can be. The piece consists of but one movement, an admirable plan for sustaining its interest. Its opening is for chorus; it has then a strain for a solo alto, another for a soprano, one next for four voices, and finally the triumphal passage to which we have alluded for the full choir. It would be vain to speak of this as one of the best of its author's works, but it abounds in the progressions which, when Spohr himself was new among us, were the delight of all hearers, and which have by no means lost their charm with the loss of their novelty. The passage of quavers towards the end, given first to the trebles and inverted afterwards for the tenors, is full of vigour. It is a significant proof of the editor's care, that, in two places, he leaves a progression of 5ths between the outside parts, which one with less respect for his subject, and less discrimination between what is objectionable in rule and effect, might have attempted to alter, but could not have improved. The very long list of subscribers shows the wide interest the work has excited, and people must have formed strange expectations whose interest will not be fully satisfied by the music.

March for the Organ, by J. E. Richardson.

THE organist of Salisbury Cathedral may be credited with having written a March which, if not strikingly original, offers many points of undoubted interest. It is reserved to few, and those only of the highest genius, to produce a work of this nature which shall exhibit originality of conception and general attractiveness in combina-tion. If, therefore, Mr. Richardson may be considered to have failed in one of these two particulars, it will be some consolation to him to feel that he has done so in company with many eminent composers. On the other hand, it is but fair to say that he has added to the repertory of organ music a composition which will be found easy and effective, fairly conceived, and thoughtfully carried out.

Sonata in G, for Pianoforte. Composed by M. E. Doorly. ASPIRING writers who insist upon trying their " prentice hand" upon a classical form of composition must expect to hand "upon a classical form of composition must expect to be judged by a somewhat high standard of art. Graceful and unpretending little pianoforte pieces, testing only the power of writing melodious phrases and brilliant passages, may be allowed to pass with but slight comment, but a Sonata demands the faculty of construction as well as the facility of invention; and the fact that but few modern composers have been successful in the production of such works is a proof of the difficulties to be surmounted. Mr. Doorly's opening subject-consisting mainly of key-note and dominant arpeggios, repeated in the left hand, with a scale accompaniment-has not sufficient solidity to fix the attention of the listener; and although we have afterwards some very good writing, especially in the second theme, the nature of the principal motive prevents the possibility of avoiding monotony in the passages. There is some novelty in the accompaniment to the subject of the "Largo," novelty in the accompaniment to the subject of the "Largo," but the movement as it advances wants interest, and the descending chromatic passage of thirds is feeble. The arpeggios for the right hand, which accompany the subject of the "Scherzo," are effective; and we like the imitations after the double bar; but the "Trio" is weak, and the two bars of silence seem to indicate that the composer scarcely knows what to do. The "Rondo" is merely a string of rambling passages, skill however being shown in the harmonies, which prove throughout that they are written by a musician. The concluding portion of the movement—after the double bar—is little else than a succession of scales, with octaves in contrary motion for the left hand. Mr. Doorly should study the Sonatas of the great masters Mr. Doorly should study the Sonatas of the great masters before essaying a work of this proportion; but in pieces of smaller magnitude we see no reason why he should not be

an independent part occasionally throughout the choral portion. As a general rule, we consider this a mistake; for the best Part-songs are those in which the effects are produced by the voices alone. The composition is melodious, but the part-writing is extremely crude—as instances of which, we may mention the octaves B, E, between sopranos and basses (bar 5, page 7), and the C sharp (bar 3, page 6), which, although omitted in the accompaniment, is taken by the tenors, first as an augmented 5th on the triad of F, and afterwards as a leading state in the dominant because of Driver. We leading note in the dominant harmony of D minor. W also object to the triplets on the words "Where the, which do not seem in character with the rest of the song.

Flowers. Four-part Song. Words from the German of limsen, by the Rev. J. Troutbeck, M.A. Music by Wilmsen, by the Rev. J. Troutbeck J. Frederick Bridge, Mus. Bac., Oxon.

MR. BRIDGE has the credit of having written a charming Part-song to some charming words: indeed, we do not know when a more musician-like and purely-voiced composition has come before us. The melody is sympathetic with the poetry throughout; and all the effects are obtained by the most legitimate means. We especially like the unison phrase in the relative minor, with the close on the dominant; the return to the key, on the words "Till when storms are past," being particularly effective. We shall be glad again to welcome this composer.

Where Wavelets rippled gaily. (Aux bords de la Durance.) Quartett, or Chorus ad lib. The English words by Henry Dulcken, Ph.D.

We'll gaily sing and play. (Cantiam, cantiam, dan-ziam.) Quartett for four solo voices, or Chorus ad lib. The words translated from the Italian of M. Maggioni, by Henry Dulcken, Ph.D.

The music composed and arranged by Ciro Pinsuti.

SIGNOR PINSUTI'S name stands so high as a composer of part-music, that it may perhaps cause some surprise to see that portions of these two vocal pieces are "arranged" by him. The fact is, that in the course of these compositions he has woven in two popular melodies, but so naturally and ingeniously has he effected this that the songs cannot fail to delight even a critical audience. It may be imagined that the intrinsic merit of the original parts of these Quartetts is sufficient to interest the listeners; so that, unlike most works of this class, their attraction will not rest alone upon the beauty of the introduced airs. In No. 1, we have the "Blue Bells of Scotland;" and in No. 2, the "Last Rose of Summer." The treatment of these two subjects is the same in both. After an Introduction for the four voices, the melody is sung as a solo, and afterwards in full harmony, the opening portion reappearing to divide the two verses of the song. The first air seems to form part of the composition, and is given to the tenor voice; but the "Last Rose of Summer" is introduced by the treble as a song "from Erin's Isle," the chorus, before joining in the harmony, being supposed to listen to the solo. We should very much like to hear these compositions sung by a Choral Society: the novelty of their form, and their musician-like treatment, would, we are certain, ensure for them a decided success.

#### LAMBORN COCK.

Former days. Song. The words by Marwood Tucker (from the French of Philippe Théolien.) Music by John

It is quite refreshing, amongst the mass of common-place effusions daily forwarded for notice, to find so original and thoroughly unconventional a song as the one before us. The melody, although most attractive and catching even to untutored ears, is by no means the only merit in this composition, for the accentuation of the words-a qualification too rare in modern vocal works to pass without acknowledgment—shows that the composer has been earnest in his work throughout. As an example of this—although we might cite many others—let us take the syncopation on the two words "Sitting to-day," which is a perfect specimen of vocal accent; and we should mention that in the other verses, where such syncopation is not demanded, the passage is appropriately altered. Amongst the many points in this song which call for unqualified praise we may refer to the sympathetic treatment of the accompaniment in the first four bars of the voice part, the unexpected modulation into F minor, on the words "dost ever sigh," and the whole of the following phrase marked "Cres. e accel." We know full well how the attention of public vocalists in the present day is drawn away from the consideration of the abstract worth of vocal works by other matters which need not here be mentioned; but the task of the reviewer would be much more pleasurable could he believe that his earnest recommendation of a really good composition like the one under notice, would influence those who have the talent and power to ensure its popularity.

#### CHAPPELL AND CO.

Concert Fantasia. No. 1 of Original Compositions for the Organ, by William Spark, Mus. Doc.

This is a fruit of the author's long experience and complete knowledge of his instrument. It displays effectively the wide resources of the organ; and it is so well fitted to the mechanical means of the player, that it will be re-ceived with pleasure by those who have mastered technical difficulties, and who wish for music wherein they may show their acquirements. It is in the unwonted key of B, and needs, therefore, an instrument tuned according to equal temperament—a condition against which some of the best judges have argued, but in vain. An intro-ductory Adagio opens the Fantasia in a majestic manner. The Moderato that follows this has a most pleasing theme, and the modulations through which it is developed, though certainly extreme, and perhaps diffuse, are hi effective. An Andante, in G, presents a capital relief in its change of measure, as well as of key, in its employment of a different set of stops from the foregoing, and in its graceful melody. A Fugue follows, in which the key of B is resumed, and which is perhaps the best portion of the piece. It is curiously miscalled "Finale"—miscalled, for a Moderato succeeds to it, and constitutes the true movement with the same title, and it gives agreeable unity to the whole, to come back for the finish to an idea that has left a good impression.

### DUFF AND STEWART.

The Vocal Music in Balfe's Grand Opera, "Il Talismano." Libretto by Arthur Matthison. The Italian translation by Signor Zaffira.

Our opinion of Balfe's posthumous work has b already freely expressed, upon its production at Her Majesty's Opera; and a closer examination of the prin-cipal vocal pieces than is possible on a first hearing has in no respect altered our estimate of their merit. is tune in many of them, but this is often of the most commonplace kind; indeed, the songs "Radiant Splendours" (the Rondeau so brilliantly sung by Madame Nilsson), "Oh! who shall sing the rapture," "On balmy wing," and even the "Rose Song"—destined, no doubt, to achieve a drawing-room popularity—would be simply passed over as unworthy of serious attention, were they sent for review as new publications by an unknown com-poser. The Ladies' Chorus, "Weary hours" (here appearing as a duet), commences so exactly like the well-known "Ten little niggers," as to suggest the banjo accompaniment; and "A song to Merrie England" (arranged as a glee for male voices) is a mere piece of smooth and innocent vocal harmony. Decidedly the best smooth and innocent vocal harmony. Decidedly the best song in the Opera is "The Ladie Eveline," pure melody musician-like treatment distinguishing this unpretending little composition throughout. The commencement, in A minor, and the happy changes of time and key, prove that the composer has endeavoured to express the words like a true artist; and the song, not being so intimately connected with the incidents of the Opera as

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que of t pro cho some others, will be found in every respect admirably adapted for amateurs. Edith's prayer, too, "Placida notte," has an elegant, flowing subject, in 12-8 rhythm, which, if not strikingly original, is at least thoroughly sympathetic with the verses; and the Romance (sung with so much effect by Madlle. Marie Roze), "Beneath a on much effect by mader. Marke Rozel, beneath portal," although merely a melodious dance-tune, will be a real boon to vocalists who can master with ease the constant changes of key. The duet, "Keep the ring," is full of true dramatic effect, and never fails to excite the audience on each representation of the work; but whether it might prove a success with smaller singers than Madame Nilsson and Signor Campanini we cannot say; certain, however, it is that the voice-parts are well written, and the duet contains much spontaneous melody of the true Balfe of this composition is considerably abridged from the original, which would certainly be too long for private performance.

#### STANLEY LUCAS, WEBER AND Co.

Forsake me not. Anthem composed by Ernst Helmer. THE formality, but not the impressiveness, of a psalmtune marks the first movement of this piece. The treble solo that follows is disfigured, firstly, by the 7th and 8th of C both descending to the fifth of D, in bars 2 and 3 of the voice part, an ill effect, against which writers should for ever be careful; and secondly, by the extension of the first vocal phrase to nine bars, there being no parallel phrase of like length; and it has little charm to atone for these irregularities. The consecutive 4ths between bass and treble, in bars 3 and 4, score three, page 8, are a specimen of the unmusicianship that distinguishes the last Chorus. We are warned, in all books on musical theory, against the abomination of two 5ths in succession, and two 8ths are as commonly forbidden; some works, however, say nothing of the impropriety of successive 7ths or 2nds, or 4ths with the bass, but their effect is not less objectionable because it is less forbidden. The whole of this composition seems to have been calculated rather than inspired, save where it has been miscalculated in such places as we have cited.

#### SCHOTT AND Co.

O Salutaris, pour Voix de Basse ou de Baryton, avec Accompagnement d'Orgue, par Alex. Guilmant, Op. 37. This is admirably effective for the voice, and the organ accompaniment adds much to its interest. It is far from charmless as music, and is well worth the attention of any singer who may have the opportunity to introduce it.

#### R. LIMPUS.

I will alway give thanks. Anthem by Haydn Keeton. This work gained the prize of the College of Organists, in 1873, and we are happy to endorse the opinion of the umpires. It evinces a strong musical feeling, and a fluency of production, that, if well cultivated, should lead fluency of production, that, if well cultivated, should lead the possessor to high distinction. The first Allegro is spontaneous, frank, and hearty. One passage in it is open to objection, and we state this with the kindest intention, aiming to show the author that, with all his strong natural talent, he has still something to learn, and owning the while that the incident in question is but a blemish on a fair surface. It is on page 3, where the phrase, beginning in C, modulates first into G, then into E minor, and returns into G in the very same bar; then, this key of G being clearly confirmed, there is a chord of the dominant 7th upon B, which is resolved upon a chord of C—a progression that would be beyond upon a chord of C—a progression that would be beyond question were E minor the prevailing key, but that is out of the question in the key of G. We are aware that this progression may be defended on the ground of precedent, but the repetition of a bad thing does not make it into a great product of the control of the cont into a good one, and like employment to this of the chord of the dominant of E in the midst of a phrase that is in the key of G, has been so often made, that it is now

characteristic harmony still more ambiguous than it would else be, and suggests the thought that the author could not determine in which of the two keys, G or E, his phrase really was. The passage for the voices in unison with harmony for the organ, to the words beginning "O praise the Lord with me," contrasts well with what surrounds it. The middle movement, "O taste and see," for soprano solo is, without reserve, beautiful. A well-sustained melody, lying effectively for the voice, and accompanied with harmony that is most sweet, and never mawkish, captivates the attention at once, and holds it till the charming song is closed. The expression is faithful to the words, meek and tender, and almost irresistibly persuasive. The final Chorus repeats a greater portion of the first, and towards the end it branches out with some brilliancy into a strange key, returning whence by powerful but natural progressions, it closes with an expansion of that earnest, rejoiceful spirit with which the composition opens. Keeton, be it known to his honour, and that of those who elected him to his important office, is organist of Peter-borough Cathedral, and it is well that such an artist holds such a responsibility.

### COOPER, PLYMOUTH.

"O God, my heart is ready" (The 108th Psalm.) A Sacred Cantata. Composed by John Hele, Mus. Bac., Oxon. Op. 2.

This is a work of important pretension, and has strongly the air of having been written as an exercise for the Bachelor's degree, of which, the two choral numbers for Bachelor's degree, of which, the two choral numbers for five voices, and the general emulation of fugalism, are indications. It comprises an instrumental Introduction and Fugue; a Chorus, "O God, my heart is ready;" a soprano Air, "Awake thou;" a Chorus in fugal form, for four voices, "I will give thanks;" a bass Air, "Set up Thyself;" a tenor Recitative, "Hast Thou forgotten me;" a Solo for the same voice, intermixed with Chorus, "O, help us;" and a final Chorus, "Through God we shall do great acts." Thus we have the whole of the 108th Psalm, except that passage only which refers circumstantially to the history of Judah, and names the nations with which the Hebrews were in contention. It is a weakness in the outline of the whole, that the several pieces, after the first three, follow according to the order of flats-in the keys of C, of F, of B flat, and of E flat-namely, and the flats are then withdrawn in the verse succession—by three, by two, and by one, from movement to movement. They who wish to learn the order of keys, look rather into an instruction book than into a cantata; and they who have no desire to combine instruction with amusement, become wearied by this purely technical exposition. It is a poverty in the plan of the fugues, that there is in each a full close in the key of the dominant, instead of a half-close in the key of the tonic, preceding a dominant pedal. It is far away from the purpose which best precedent has established, to have anything so conclusive as the points to which we refer, prior to the termination of a piece in this form; and the efficacy of the rule is strongly illustrated in the cases under notice, where the effect of the fresh start upon the pedal bass is in a high degree prolix. The composer has not done himself justice in his published copy, for it abounds with engraver's errors, such as it should have been his care to correct; and some of these (in page 2, bars 4 and 5, for instance) are of such a nature as to obscure the sense. The work was written for the orchestra, and the accompaniment is effectively arranged for the pianoforte. It is dedicated to the Bishop of Exeter, and is graced with an extraordinarily long list of distinguished subscribers.

### ORIGINAL CORRESPONDENCE.

THE OFFERTORY AND THE ORGANISTS.

TO THE EDITOR OF THE MUSICAL TIMES.

-Perhaps it may not be wise for me to make the time to protest against it. The key of E minor having complaint contained in this letter to a musical journal, but occurred in the phrase, makes this use of its most as those of whom I complain probably number many complaint contained in this letter to a musical journal, but

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amongst your readers, I may (if you do not object) get a hearing from them through your columns. What I desire to call attention to is an abuse of long standing, which seems to me to be rather on the increase than otherwise. I refer to the light and trifling style of music performed by many organists during the offertory in divine service. Surely it is not seemly or becoming upon such an occasion, when a Christian congregation is assembled in the house of God for His worship on the Lord's day, that an organist should seize the opportunity to show himself off upon the instrument provided for the purposes of public worship. Is there not an abundance of beautiful sacred music, much of it associated with devotional words, which might be played on such occasions, without having all solemnity and good taste outraged by the performance of such pieces as a young lady might play on the piano at an evening party, or a towering fantasia with roulades and extravagances that startle the congregation by their singularity? The truth is that voluntaries at all during the offertory are a breach of the rubric, which has prescribed certain words from Scripture to be read during that period; but if people will not endure these sound words, let us have some music of a devotional or solemn character, and not trifling musical flippancies that are only fit for a concert-room. The clergy are often so ignorant of musical matters that they do not notice these things, but I think some one ought to have control over the self-assertion of certain organists, who would make the house of God a stage on which to exhibit their powers of performance. How different to the feelings elicited by such music are those raised by hearing compositions like "If with all your hearts," "He shall feed His flock," or "Rest in the Lord," played in Church, when the sweet promises of the Scripture are brought to the recollection of the hearer and sung into his ear as it were. Hoping you will allow this remonstrance to reach, through your columns, some of those of whom I complain,

I remain, Sir, your obedient servant, Musicus.

### DR. DYKES'S ANTHEM, "THE LORD IS MY SHEPHERD."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,-I am far too conscious of the use of honest criticism, however unfavourable, ever to object to be exposed to its ordeal. We all of us learn by our mistakes: I trust I shall never be foolish enough not to be thankful to any critic who will take the trouble to point out my own. But I object to captious criticism, and to fault-finding for its own sake. I trust, therefore, you will kindly allow me to offer a few words in reply to the critic who did me the honour to review my Anthem, "The Lord is my Shepherd," last month. Although I must thank him for his flattering words concerning myself personally, he yet plainly considers that because I am a parson I have no business to write music; and that, if I do, I must be true to my cloth and make a suitable number of "clerical errors." He sets himself therefore to detect and point out

Had he satisfied himself with mere generalities, I should have had nothing to say. But as he has entered into particulars and adduced instances of my want of "artistry," I hope I may without impropriety refer to these instances. One of them I cannot discover as he does not furnish the reference. But as regards the others, I confidently appeal to any sound musician, I care not whom, even to my critic himself, in his normal state, whether there is one single point really deserving of reprehension in all that he has adduced, and whether the objections themselves do not rather indicate a determination to find fault somewhere. I ask him if he honestly thinks that I should improve my composition by altering it in any of the passages against which he has taken exception? Let me with the utmost

brevity glance at these.

(1) What thoughtful composer, e.g., would for a moment be scared by fear of "false relation" into altering the alto E (page 3, score 2, bar 2), because the bass, immediately afterwards, taking up a subject which is repeated in sequence has an ED?

(2) As for the alleged error at page 8, score 1, bar 1. 1 can only express my amazement at an intelligent critic seriously drawing attention to it as an error. I invite examination.

examination.

(3) My critic objects to the word "Righteousness" being sung in G; but he does not tell us why.

(4) He complains of the "extraordinary length" of the composition. Well, there is a vast amount of short scrappy composition. Well, there is a vast amount of short scra writing for the Church now-a-days. The Psalm is on singular devotional and poetical beauty. Why should I not treat it somewhat fully?

(5) He complains that the voice-part in the bass solo, No. 3, lies low for the voice. Surely he must see that there is a meaning in this. After the "green pastures" and "still waters" of the tenor solo, No. 2, we come to the "Valley of the Shadow of Death." Does not the poetic contrast seem to demand that the sense of gloom poetic contrast seem to demand that the sales of grounds should find expression in the range and character of the music? As the song progresses the feeling of confidence in the Heavenly Guide overcomes the first sense of horor, and the voice-part rises to a pitch quite high enough for any bass singer to render with comfort and effect.

(6) My watchful critic proceeds to remark on the "strangely extraneous" key of the next movement (the "strangely extraneous" key of the next movement (the quintett and chorus, No. 4.) Let me explain. The pastoral chorus and tenor solo, Nos. 1 and 2, are in F. Then we come to the "Dark Valley," in F minor; the song ending in the relative major AD. Suddenly this AD becomes G#; and we find ourselves out of the Valley. We are in the bright key of E. I do think my worthy censor must be strangely insensible to musical effect not to feel the effect of the return to light and fresh air produced by this transition of key. But he does feel it; for, spite of himself, he lays aside for a moment his severe aspect and begins to smile. This is the only movement in which he has condescended to bestow a word of commendation.

(7) He soon becomes grim again; for he now objects, that there is "little skill in the development" of the Eucharistic melody, "Adoro Te devote," which I here introduce. I merely answer, that it formed no part of my purpose to "develope" it. I simply introduced it (to purposes, and in order to suggest the Eucharistic associapurposes, and in order to suggest the Eucharistic associa-tion of the words, "Thou shalt prepare a Table," &c., which, from the earliest times, has been recognised. I should add that the joyous and mirthful character of the music is suggested by the "Calix incbrianus" of the Vulgate.

(8) As for the "violent transition" into the key of F, "which has no warrant in the words," I have simply to reply that the transition in question does not require warrant from the words," inasmuch it is not associated with any words at all. The case is merely this, that the movement in E concludes with a short postlude or symphony, returning, by a modulation very familiar to all lovers of Spohr, to the original key of F, the key of the final chorus.

nnai chorus.

(9) This last movement, he says, is "long and laboured." Well, it is rather long. The words are doubly associated with the idea of length: they tell of earthly perpetuity, and heavenly perpetuity. We have first, "Thy loving kindness and tender mercy shall follow me all the days of my life." Then we have, "And I will dwell in the House of the Lord for ever." But I do not consider the chorus "laboured." excent in so far that it was a labour of love "laboured," except in so far that it was a labour of love

But my critic has not let me off yet. We have got to the concluding fugue, "And I will dwell," &c.

(10) In the first place he will only condescend to describe this as a "fugue, so to speak."

(11) In the next place, he says that it is wrongly constructed. Here I must join issue with him. He pronounces that the fugue "must" follow the course of a tonal fugue. I have chosen to treat its three subjects strictly after the manner of a real fugue. If he does not like it, I am sorry:

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(12) Then he says that "the further conduct of the fugue is unskilful." I reply, that a fugue may be treated in an infinite variety of ways. My one object was to treat it in the way best calculated to do justice to the beautiful words, without caring to introduce into it the entire family of relation wayles by way of showing of my care. gulation puzzles, by way of showing off my own ingenuity. I simply endeavoured so to construct this final chorus as to give due emphasis and expression to its two noble themes—the unfailing Mercy which is to follow us (1) in this life, and (2) in the Life to come; and then to conclude all by a return to the original theme-the care of the Good

Shepherd, to whose loving guidance we owe all.

I leave my Anthem to its fate. Experience has taught me that if music is good and genuine, and written from the heart, no amount of adverse criticism will, in the long run, injure it; and that if it is worthless, no amount of years ago, "These are they which came out of great tribu-lation," the only critique of which t most contemptuous character. The Anthem has survived the criticism, and I am not without hopes that the disparaging remarks of my present and more generous censor will not prove the death of "The Lord is my Shepherd." I am, Sir, your most obedient servant,

JOHN B. DYKES.

S. Oswald's Vicarage, Durham, July 17, 1874.

[It would evince the captiousness and fault-finding for its own sake, of which the above complains, to animadvert on the twelve objections Dr. Dykes makes to the criticism, each of which may suggest, to impartial readers, its own reply. If, in the article in question, no instances had been uced and the remarks had been confined to generalities, the unkindly feeling might have been inferred which Dr. Dykes assumes to have prompted them. Let him be assured that the opinion those instances justify has been formed in good faith, and expressed with the intention to the composer and respect for the talent he has proved in other musical productions.—THE WRITER OF THE REVIEW.

### DR. VERRINDER'S RUSSIAN HYMN.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,-My Russian Hymn, with variations for the organ, is not a thing of yesterday: it has been received with favour by our most distinguished organists, and has been played on some of the largest instruments in America.
The late Mr. Chorley spoke of the melody as "The Grand late Mr. Chorley spoke of the melody as " The Grand Russian tune." I took not such high ground, but thought it sufficiently good for my purpose. I am not frightened at your bogie of two consecutive 4ths. I differ from you, hall respect, both as regards the use of full harmony, and also lines to indicate the progression of parts in organ music; they assist the eye if not the ear, and are intended to serve no other purpose. Wholesome criticism is good, but when Doctors differ both sides ought in fairness to be heard, and I might quote from letters received from the most eminent musicians of our day, whose views are entirely at variance with your opinions. In the end you become pathetic. I will be more practical, and express a hope that you may shortly have leisure to make a further acquaintance with my organ-piece than merely the intro-duction, 4th variation, and finale, or else write something etter on the same theme.

July 10th, 1874.

Faithfully yours,
C. G. VERRINDER, Mus. Doc.

TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

rrespondents will greatly oblige by writing all names as clearly possible, as we cannot be responsible for any mistakes that may

dents are informed that their names and addresses must pany all communications.

We cannot undertake to return offered contributions; the authore, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

GILLINGHM.—The Parish Church organ, which was re-opened on Thursday, June 25, was built by Messrs. Robson in 1847. It was celebrated for its diapasons throughout the district, but on account of alterations made in the church choir, it was deemed expedient to enlarge it. The work was entrusted to Messrs. Bevington and Sons, Soho, London, who have preserved the mellow tone of the old instrument and added an effective pedal-organ of open 16 feet pipes, and a wald-flute in the swell, besides carrying the swell organ down to C.C. The music of the opening services was conducted by Mr. James Ley, the newly appointed organist of Gillingham. Mr. Harper Kearton (Vicar Choral of Wells Cathedral) played the voluntaries before and after each service, and effectively displayed the capabilities of the instrument. Offertories were made after both services.

of the instrument. Offertories were made after both services.

MANCHESTER.—On the 18th ult., at the Cathedral School, Todd, Street, two gratifying presentations were made to Mr. J. F. Bridge, Mus. Doc. of Oxford University, and organist of Manchester Cathedral, in the presence of a large audience. The first consisted of a hood of a Doctor of Music, given by the choir and others connected with the Cathedral, together with a handsomely-framed illuminated address. The second was a handsomely bound edition of Dr. Burney's History of Music, in four volumes, given by the Bishop, Dean, and Canons of the Cathedral, the inscription on the fly-leaf being signed by the donors. The chair was occupied by Alderman Lamb, and the gifts were presented in fitting terms by the Bishop of Manchester and the Rev. S. Smith, precentor. Dr. Bridge suitably acknowledged the presentations, and a musical entertainment followed.

PLYMOUTH.—The opening of the new Guildhall, which is fixed for

the presentations, and a musical entertainment followed.

PLYNOUTH.—The opening of the new Guildhall, which is fixed for the 13th inst, will be signalised not only by an interesting ceremony during that day, but by a musical Festival on the mornings and evenings of the two following days. His Royal Highness the Prince of Wales has consented formally to open the building, after which there will be a defigurer in the Great Hall, followed in the evening by illuminations and fireworks. The music to be performed at the Festival will include Mendelssohn's Elijah and Haydn's Creation, the band and chorus being composed of the members of the Plymouth Vocal Association, under the able direction of Mr. F. N. Löhr.

Festival will include Mendelssohn's Elijah and Haydn's Creaton, the band and chorus being composed of the members of the Plymouth Vocal Association, under the able direction of Mr. F. N. Löhr.

WINCHESTER.—On Thursday, the 16th ult., two services were held at the Cathedral in aid of the Choir Benevolent Fund, by permission of the Very Rev. the Dean, and the Rev. the Chapter. The singers were selected from the choirs of the Chapel Royal, the Royal Chapel of St. George, Windsor, St. Paul's Cathedral, Westminster Abbey, the Cathedrals of Winchester, Chichester, Lincoln, Salisbury, and the Colleges of Eton and Winchester. Dr. G. B. Arnold was organist, and played in his well-known masterly manner; and aftereach service, a collection was made in aid of the funds of the Society. The morning service commenced at eleven o'clock, the service being from Tallis and Elvey, and the Te Deum and Benedictus, Gibbons: in F. The anthem, Goss's "Praise the Lord," was exceedingly well; given. The quartett, "O pray for the peace of Jerusalem," was beautifully sung by Alldridge (New College), Frost (St. Paul's), Hunt-(Windsor), and Horscroft (St. Paul's), In the evening, the opening anthem, Purcell's "O sing unto the Lord," went exceedingly well, the quartett being taken by Cooke (Westminster), Barnby (St. Paul's), Carter (Westminster), and Distin (Lincoln); the duet for treble and alto was taken by Cooke and Barnby, and the concluding bass solo and chorus was more than usually well sung by Distin. Certainly one of the most successful anthems of the service was that by Dr. Arnold, "Let the righteous be glad." In the bass solo, Mr. Briggs, of Windsor, fairly delighted the congregation, and nothing could exceed the pureness of delivery of Mr. Whitehouse (Windsor) in the treble solo, "The Lord was ready to save me." After the sermon came Mendelssohn's "Mg God, my God," opening with a tenor recitative, sung by Dyson (Windsor) and chorus. The bass solo was successfully rendered by Briggs, and the quartett, "I will declare Thy Name," was

ORGAN APPOINTMENTS.—Mr. G. F. Tendall, Mus. Bac., Oxon, organist to the Duke of Buccleuch, K.G. —Mr. Edward Cook, organist and choirmaster to St. Stephen's, Bristol, —Mr. K. G. Westley to St. Michael's, Southampton. —Mr. J. A. Hudlam, to Oak-street Chapel, Heeley, Sheffield. —Mr. T. J. Greaves, to the New Wesleyan Church, Highbury New Park.

CHOIR APPOINTMENTS.—Mr. Harvey Day, lay vicar of Salisbury Cathedral, principal Basa to Trinity College, Cambridge.—Mr. S. Houston Flint (Bass), assistant vicar choral to Hereford Cathedral.—Mr. J. Hughes (Bass), to St. Botolph's, Bishopsgate.

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## DURING THE LAST MONTH.

## Published by NOVELLO, EWER & CO.

CHUMANN, ROBERT.—The Pilgrimage of the Rose. Cantata. The English adaptation by Miss Louisa Vance. The music composed for solo voices, chorus, and orchestra. Octavo, paper cover, is. 6d., scarlet cloth, 3s.

HANDEL.—Esther. An Oratorio in Vocal Score, composed in the year 1720. Edited and the pianoforte accompaniment arranged by Charles Lucas. Octavo, paper cover, 3s.; scar-

A RDLEY, WILLIAM.—Magnificat, as sung at St. Paul's Cathedral May 7, 1874, by the London Gregorian Choral Association, reprinted from the Festival Book; to which is added a setting of the Nunc dimittis by the Rev. J. W. Doran and Spenser Nottingham. Octavo, price 4d.

HAVERGAL, Rev. H. E.—Benedicite. A chant service. Octavo, 2d.

HOGAN, Rev. F. W.—Te Deum Laudamus in unison, for use on special occasions. Octavo, 2d.

MITH, Dr. JOHN (Dublin). — A Morning and Evening Service in BP. Octavo, 3s.; or singly: No. 1, Te Deum, 6d.; No. 2, Benedictus, 6d.; No. 3, Jubilate, 4d.; No. 4, Sanctus, No. 5, Kyrie Eleison, No. 6, Nicene Creed, 4d.; No. 7, Magnificat, 6d.; No. 8, Nunc dimittis, 4d.; No. 9, Cantate Domino, 6d.; No. 10, Deus miserestur, 6d. misereatur, 6d.

THORNE, E. H.—A Morning, Communion, and Evening Service, chiefly in Chant form, 1s. 6d.; or singly: No. 1, Te Deum, 3d.; No. 2. Benedictus, 3d.; No. 3, Kyrie, Nos. 4, and 5, Before and After the Gospel, No. 6, Nicene Creed, No. 7, Sursum Corda, No. 8, Ter Sanctus, No. 9, Sanctus, No. 10, Gloria in Excelsis, 9d.; No. 11, Magnificat, No. 12, Nunc dimittis, 3d.

YOUNG, JOHN M. W.—A Festival Service in F, (ad.)

## NOVELLO'S OCTAVO ANTHEMS:-

0. 104	How lovely are Thy dwellings fair Spohr.	8d.
105	God came from TemanDr. Steggall.	Ad.
106	O God the King of Glory Henry Smart.	4d.
107		
	Dr. S. S. Wesley.	3d.
108	Make me a clean heart	3d.
100	Ascribe unto the Lord Dr. S. S. Wesley.	8d.
110		8d.
III	Holy, Holy, Holy! Lord God Almighty!	

Dr. Crotch. 3d. HOPKINS, JOHN.—The Lord is full of com-passion. Anthem. Price 2s. 6d.

SPEIGHT, ALBERT.—Two short Anthems or Introits, O how amiable, and I will pay my vows. 1s.

FITZGERALD, JAMES. — Ten Offertory Sentences. Octavo, 15.

ANDERSON, R.—Songs of Zion. No. 1, Adora-tion, "Holy, Holy, Holy! Lord God Almighty!" 1d. No. 2, Pastoral, "The Lord is my Shepherd." 1d.

ULINO.-Masonic Song, 1s.

MARGUERITE.—The Sailor's farewell. Song.

Is. 6d.

Be kind to the auld folk. Song. Is. 6d.

Meet me, love. Song. Is. 6d.

LÖHR, FRED. N.—Grand Festal March (composed for full orchestra). Dedicated by permission to His Röyal Highness the Prince of Wales. Arranged for Piano. 25.

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